

UNIVERSITY OF B.C. LIBRARY



3 9424 05103 363 4

The MISSOURI STATE CAPITOL



1928

STORAGE-ITEM
FINE ARTS

LP5-H21C

U.B.C. LIBRARY



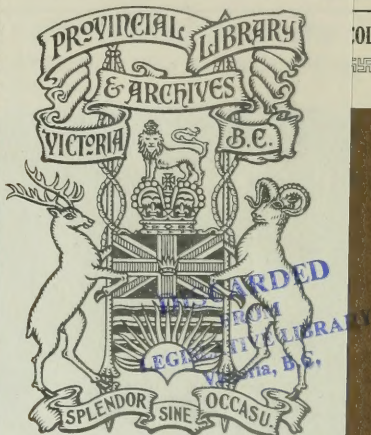
THE GOVERNMENT OF
THE PROVINCE OF BRITISH COLUMBIA

05


725.11 P594 51798

THI

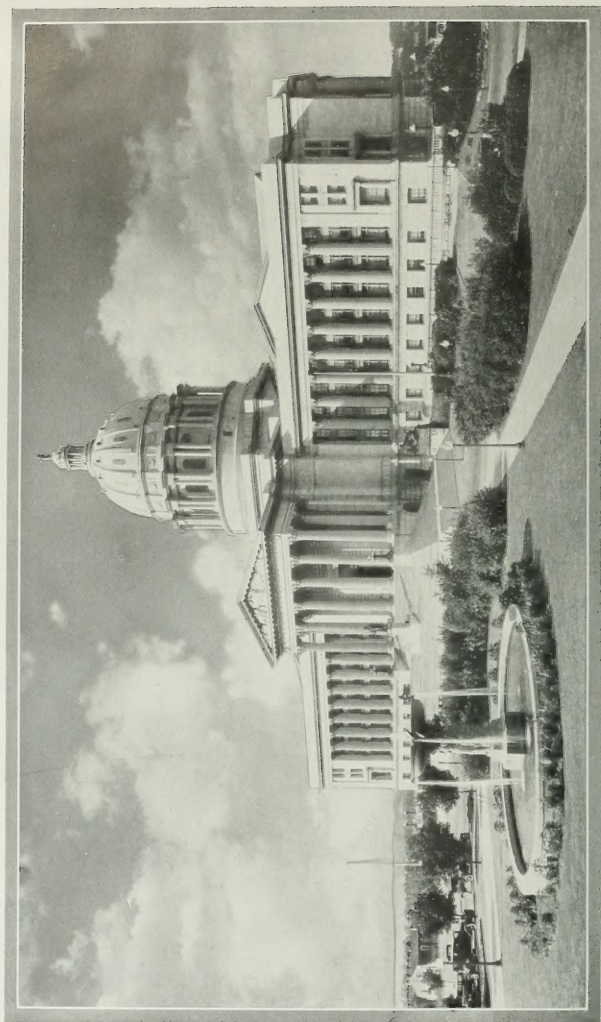
4M-3







Digitized by the Internet Archive
in 2010 with funding from
University of British Columbia Library



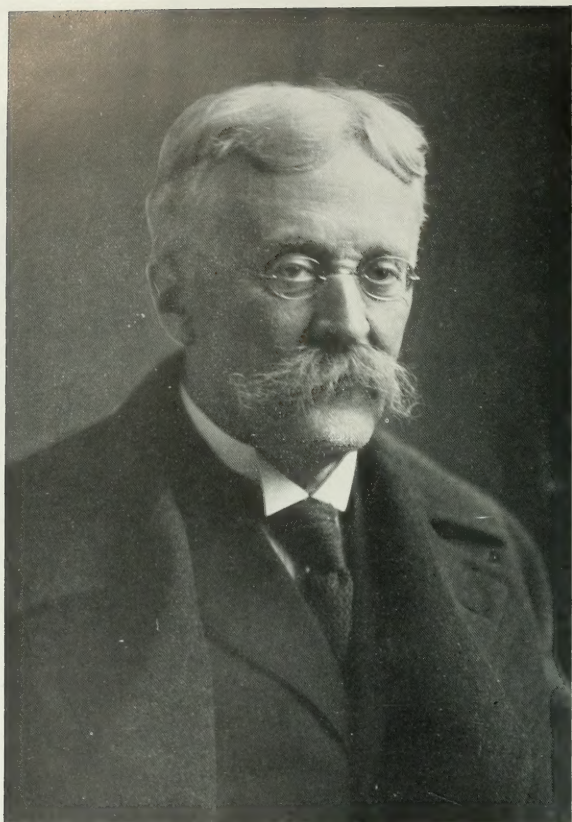
FRONT OF MISSOURI CAPITOL

REPORT
of the
CAPITOL DECORATION
COMMISSION



1917-1928

Prepared By
JOHN PICKARD, Ph.D., D.F.A.
President of the Commission



JOHN PICKARD, *President*

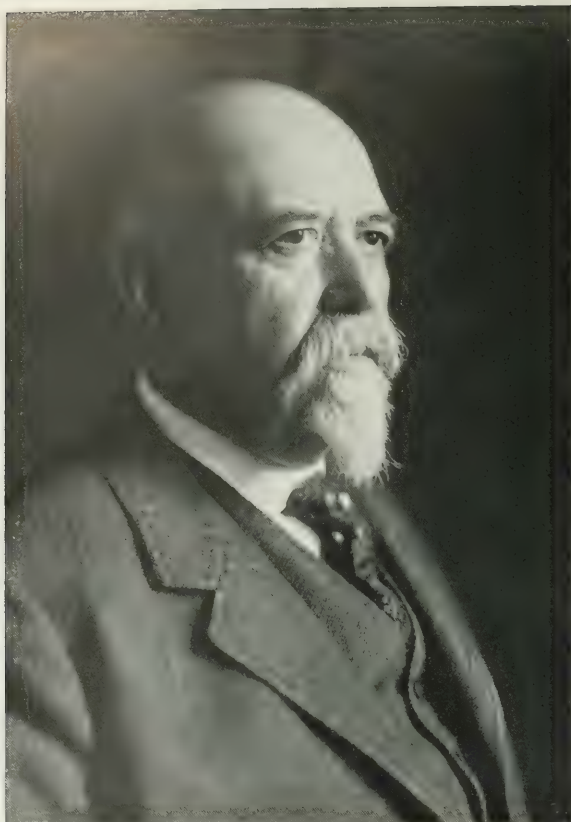
Capitol Decoration Commission

Born in Concord, New Hampshire, October 12, 1858; A. B., Dartmouth College, 1883; A. M., Dartmouth, 1886; studied in the universities of Leipzig, Berlin, Munich and in the American Schools of Classical Studies in Athens and in Rome; Ph.D., Munich, 1892; Doctor of Fine Arts, Washington University, 1925; married Jeanie Austin Gerrish of Portsmouth, N. H., July 15, 1889; one daughter, Caroline Gerrish; many trips to Europe for Art Study; president of the Missouri Society of the Archaeological Institute; for five years president of the College Art Association; member of the Federated Council on Art Education; author of numerous articles on art; lecturer on art; professor of the History of Art, University of Missouri since 1892.

DEDICATED
TO ALL MISSOURIANS
EVERYWHERE

145768





WILLIAM KEENEY BIXBY, *Vice-President*

Capitol Decoration Commission

Born Adrian, Michigan, January 2, 1857. Graduate of the Adrian High School. M. A., Amherst College, 1912, LL. D., University of Missouri, 1907. Married Lillian Tuttle, San Antonio, Texas, June 13, 1881. Has seven children. First President of American Car and Foundry Company, President Laclede Gas Co., one of the receivers of the Wabash R. R., has held many other important business positions. Charter member American Red Cross, President City Art Museum, St. Louis and of Washington University. Vice-President American Federation of Art, Director of National Art Gallery, Washington, D. C., member American Antiquarian Society, American Historical Association, Bibliophile Society, American School of Classical Studies in Rome, St. Louis Artists' Guild.

Capitol Decoration Commission
State of Missouri

COMMISSIONERS

W K BIXBY ST LOUIS
J F DOWNING KANSAS CITY
ARTHUR A KOCHAN ST LOUIS
MRS WM R PAINTER CANNOLTON
JOHN PICKARD COLUMBIA



OFFICERS

PRESIDENT - JOHN PICKARD
VICE PRESIDENT - W K BIXBY
SECRETARY - ARTHUR A KOCHAN

COLUMBIA, MISSOURI
December 1, 1928

Hon. Sam A. Baker,
Executive Offices,
Jefferson City, Mo.

My Dear Governor Baker:

The Capitol Decoration Commission has
the honor to submit herewith the report of
its labors.

Respectfully submitted,

John Pickard
President
W K Bixby
Vice-President
Arthur A. Kochan
Secretary

Cora Herndon Painter



ARTHUR A. KOCIAN, *Secretary*

Capitol Decoration Commission

Born St. Louis, Missouri, July 2, 1875. Educated in the public schools of St. Louis. For thirty years has been a dealer in paintings and other works of art. He has had much experience with works of art and had a wide acquaintance with artists. In many journeys in this country and abroad he has carefully studied all the great Art Galleries and Museums. Is a member of the St. Louis Artists' Guild and the Missouri Historical Society.

The Capitol Decoration Commission



When, as the Commission which built the Capitol was completing its labors, it was discovered that there was in the Capitol Tax Fund a surplus over and above what was required to complete the building and to pay principal and interest on the bonds which had been issued to secure funds for the erection of the Capitol, and when it was decided that this money could lawfully be used only upon the Capitol, the Forty-ninth General Assembly passed a law authorizing the appointment of a Capitol Decoration Commission and authorized this Commission to proceed with the decoration of the Capitol. The act further appropriated to the use of this Commission all moneys which had accrued or should accrue in the Capitol Tax Fund in excess of the amount necessary to pay the interest and principal of the Capitol Tax Bonds.

Governor Frederick D. Gardner approved this act and appointed the following Commissioners:

W. K. Bixby, St. Louis.
J. F. Downing, Kansas City.
Arthur A. Kocian, St. Louis.
Mrs. W. R. Painter, Carrollton.
John Pickard, Columbia.

On June 16, 1917, the Commission held its first meeting and organized by electing the following officers:

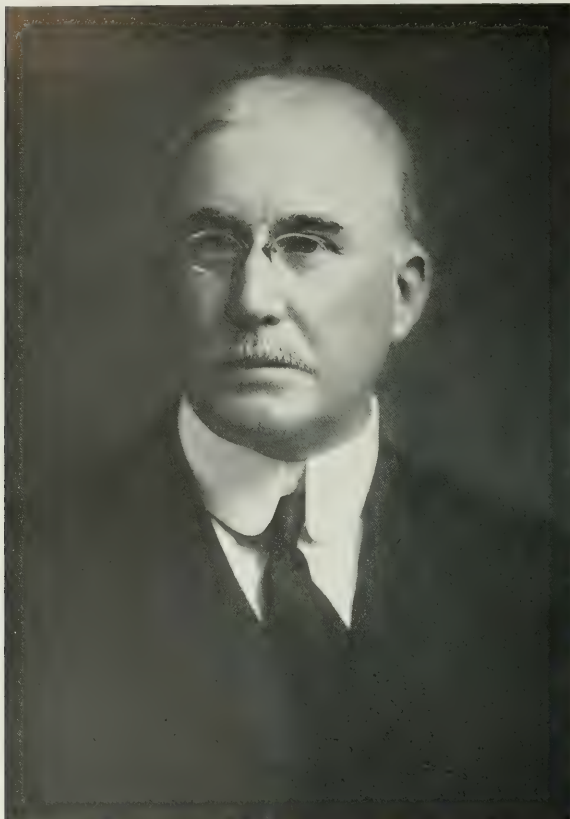
John Pickard, President.
W. K. Bixby, Vice-President.
Arthur A. Kocian, Secretary.

The law requires that the term of office shall be four years, but these officers have been re-elected at the end of each quadrennium.

Since the money for the use of the Decoration Commission was derived solely from the Capitol Tax Fund and could only be made available after this tax had reached the State Treasury, it has been necessary for each General Assembly since 1917 to appropriate for the use of the Decoration Commission whatever balance was found in the Capitol Tax Fund available for this purpose.

For nearly twelve years the Commission has been carefully expending in the decoration of the Capitol the appropriations which the General Assembly has from time to time made for its use.

The Commissioners serve without salary, being reimbursed only for actual expenses incurred in the performance of their labors.



JOHN FRANKLIN DOWNING

Capitol Decoration Commission

Born August 24, 1854, in Virginia, Cass County, Illinois. B. S., Illinois College, Jacksonville, Illinois, in 1879; A. M., Illinois College, 1910. In 1898 was married to Miss Jessie Burnham. His first employment was with the Farmers National Bank of Virginia, Illinois. On March 8, 1882, he came to Kansas City and entered the Armour Banking Company as a teller. On January 1, 1889, he became Vice-President of the New England Safe Deposit & Trust Company. On January 1, 1890, he became its President. This company was later converted into the New England National Bank. He has been connected with this bank and its successor, the New England National Bank & Trust Company, as President and Chairman of the Board up to the present time. Director and Treasurer of the Safety Savings-Loan Association and the Kansas City Art Institute. Holds other important business positions. Trustee of Illinois College.

Practical Matters

For the protection of the building, it has been found necessary to repaint twice in the last ten years all the exterior wood and iron work of the Capitol.

The walls, ceilings, and woodwork in all the offices in the Capitol have also been painted.

The plain painting of all corridors and public rooms has been cleaned and renewed from time to time and kept in good condition.

When the roof of the Capitol began to leak in such a manner as to threaten serious injury to the interior of the building, and especially to the beautiful decorations, the Commission secured the services of an expert who repaired the roof and guaranteed his work for ten years.

Again when the concrete terrace which surrounds the building opened in such a way as to permit streams of water to pour into the basement, endangering the very foundations of the building, the Commission again came to the rescue. A waterproof concrete slab was placed over all the terrace and joints were carefully caulked to prevent the recurrence of this calamity.

The large space under the wide stairway which leads up to the State entrance to the Capitol had only an earthen floor. Water leaking through the joints in the steps made this damp and foul. Under the direction of the Commission this space was cleaned out, a granitoid floor was laid and the joints in the steps were properly caulked. Thus a valuable storage room was secured for the use of the departments housed in the Capitol.

The electric lights in the Soldiers' and Sailors' Museum and in the Resources Museum were found inadequate for the proper lighting of the valuable paintings there installed. Suitable fixtures were procured and brass railings were also placed in these museums for the protection of the paintings.

The lighting systems in the Senate Chamber, in the House of Representatives, and in the chandelier of the great dome were found by experience to be entirely inadequate. Expert advice was secured and these lighting fixtures were remodeled with very satisfactory results.

The lighting system of the Capitol grounds having entirely broken down, the Decoration Commission installed an entirely new system which is giving very adequate illumination.

The steam heating system of the Capitol had not been equipped with metal radiator shields. In consequence, the hot air, laden with dust, passed directly up the walls over the radiators, seriously discoloring them. To prevent this, the Commission has secured the installation of proper radiator shields.

The window draperies and some of the furnishings in such public places as the Governor's offices, the Senate lounge and the House lounge have by long years of service become worn and shabby. The Commission has caused these furnishings to be replaced.



MRS. WILLIAM ROCK PAINTER

Capitol Decoration Commission

Mrs. William Rock Painter (Cora Herndon), is a native Missourian from a long line of distinguished Colonial and Revolutionary Virginia ancestors. Married to former Lieutenant-Governor Painter, January 12, 1888. To this union four children were born. She is a member of the Baptist Church and stands for all that is uplifting and refining. Her old colonial home is proverbial for its gracious hospitality. Honorary State Regent of the Daughters of the American Revolution, to her goes much of the credit for marking early Missouri highways and many historic spots. She is State President of the N. S. United States Daughters of 1812. Through her efforts the St. Joseph Lead Company gave to the State the old Herculaneum Shot Tower. She is Chairman of the Arrow Rock Tavern Board. Also member of the Colonial Dames XVII Century, United Daughters of the Confederacy, American War Mothers, League of American Pen Women.

To add to the comfort of visitors while inspecting the paintings, mahogany benches have been placed at intervals in the mezzanine floors of the museums and in the Central rotunda. (*Page 29*)

Experience having shown that the slamming of the heavy office doors by the wind was loosening the door frames and injuring the walls, pneumatic door checks and door stops were purchased and fitted to the doors.

The finish of many of the mahogany doors was being injured by affixing written or printed notices to the doors by means of gummed paper. Attractive bronze holders were designed, made, and placed upon the doors in which cards with the desired information can be placed.

When it was discovered that the swinging of the doors at the entrances of the Senate and of the House and that the opening of the heavy steel doors of some of the departmental vaults was injuring the walls, adequate "stops" were procured and placed in position for these doors.

The small casters upon the legs of the swivel chairs in the Senate were cutting into and injuring the carpet. These were replaced by larger and better rollers.

On the grounds on the river front of the Capitol, shrubs and plants had been placed in unsightly wooden tubs. These tubs were replaced by handsome urns made of artificial stone. Bulbs and shrubs were also procured for the decoration of the Capitol grounds.

Through the co-operation of the Tower Grove Park Commission in St. Louis rare and beautiful lilies have been placed in the fountains on the Capitol grounds.

With the assistance of the State Fish and Game Department, gold fish have been added to these fountains.

Advisory Committee.

In 1922, in connection with certain practical questions affecting the work of the Capitol Decoration Commission, it was decided to form an Advisory Committee. The Commission, therefore, invited Governor A. M. Hyde, Lieutenant-Governor Hiram Lloyd, Senator William Irwin, Lester Shepard Parker, and Hugh Stephens to serve in this capacity. The members of this Committee were ready at all times to render assistance. Two of these in fact, the late Lester Shepard Parker and Hugh Stephens, because of their residence in Jefferson City, because of their profound interest in the Capitol and its decoration, and because of their deep appreciation of art in its relation to life, have rendered to the Commission and to the State invaluable service.



FREDERICK D. GARDNER

ELLIOTT W. MAJOR

HERBERT S. HADLEY

ARTHUR M. HYDE

SAM A. BAKER

The Administrations Concerned With the Erection and Decoration of the Capitol

During the period 1911-1928, while the Capitol was being erected and decorated, five Governors held office in Missouri.

1. Herbert S. Hadley—1908-1912.

In this administration the old Capitol was burned, the funds for the new Capitol were voted by the people, and the Capitol Building Commission was appointed.

2. Elliott W. Major 1912-1916.

Under this administration the corner stone of the new Capitol was laid with appropriate ceremonies conducted by the Grand Lodge of Missouri A. F. and A. M. on June 24, 1915. Addresses were delivered by Grand Master Tolman W. Cotton, Governor Elliott W. Major, Judge Henry Lamm and others.

3. Frederick D. Gardner—1916-1920.

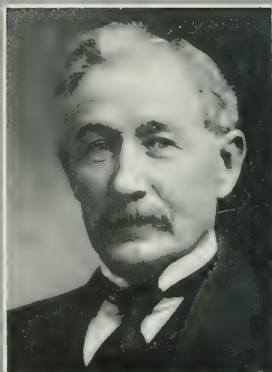
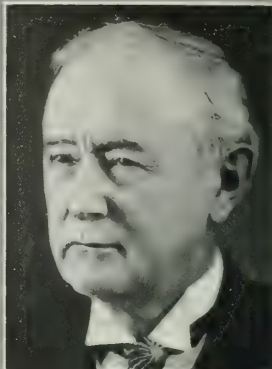
In accordance with a law passed by the 49th General Assembly, Governor Gardner appointed the Capitol Decoration Commission in May, 1917.

4. Arthur M. Hyde—1920-1924.

During this administration the Capitol was dedicated with stately ceremonial in the presence of a vast throng of people on October 6, 1923. Eloquent addresses were delivered by former Governors A. M. Dockery, Herbert S. Hadley, Elliott W. Major, Frederick D. Gardner and by Governor Hyde.

5. Sam A. Baker—1924-1928.

Under Governor Baker the decorations were completed and the Capitol Decoration Commission made this its final report.



CAPITOL COMMISSION BOARD

A. A. SPEER
J. C. A. HILLER

E. W. STEPHENS
THEODORE LACAFF

Description of the State Capitol

Exterior and Location

The style of architecture of the Capitol is renaissance surmounted by a dome of unusual beauty. It has practically four fronts, the northern front being upon the Missouri river and the southern or main front upon High Street. Its longitudinal axis is Main Street, or Capitol Avenue as it is now called, and the terrace approaches upon the east and west give it the appearance of fronting that street from its two ends.

It stands opposite the Supreme Court building, its north and south axis running through the center of that structure. The facade effect from all sides is strikingly beautiful.

It is constructed upon the exterior of Carthage, Missouri, stone, a pure white crystalline limestone marble of hard and enduring texture. Engaged fluted columns ornament the exterior of its walls, while noble free-standing fluted columns surmount its north and south porticos and its eastern and western fronts.

It is surrounded by a beautiful concrete terrace twelve feet wide, extending almost entirely around the building. The wide esplanade is inclosed with a handsome balustrade and is finely lighted. The walls of the terrace are bush-hammered in imitation of stone.

The Story of the New State Capitol

On the evening of February 5, 1911, a flash of lightning struck the dome of the state capitol, and although the fire at first was no larger than a man's hand, within an hour the building was in flames, and despite all efforts to arrest them, the structure, with most of its contents, was swiftly consumed, leaving only the walls standing.

The Forty-sixth General Assembly, being then in session, passed an act authorizing the issuance of \$3,500,000 of bonds, of which \$3,000,000 and interest were to be used in the erection of a new building, and as much as was necessary of \$300,000 in furnishing the same, and \$200,000 for the purchasing of additional ground. The proposition was submitted to a vote of the people at a special election held August 1, 1911, and was ratified by a vote of 144,664 for to 45,468 against.

The State Capitol Commission Board

In accordance with this act, approved March 24, 1911, the board of the permanent seat of government, consisting of Herbert S. Hadley, Governor; Cornelius Roach, Secretary of State; James Cowgill, State Treasurer; E. W. Major, Attorney General, and John P. Gordon, State Auditor, appointed a bi-partisan State Capitol Commission Board, consisting of E. W. Stephens, Columbia, and J. C. A. Hiller, Glencoe, Democrats; and A. A. Speer, Chamois, and Theodore Lucatt, Nevada, Re-



STRATTON SHARTELL
Attorney General
 CHARLES A. LEE
Superintendent of Schools

STATE OFFICIALS 1928
 CHARLES U. BECKER
Secretary of State

C. EUGENE STEPHENS
State Treasurer
 L. D. THOMPSON
State Auditor

publicans. The duties of the commission were to purchase additional ground, to let all contracts for the construction of the building and to superintend its erection. The commission met on October 6, 1911, and organized by electing E. W. Stephens, Chairman, and A. A. Speer, Vice-Chairman.

Selection of Architects

The law directed that the plans should be obtained by a competitive architectural contest. This contest was held under the rules of the American Institute of Architects. There were two competitions, one preliminary, in which there were sixty-eight competitors. From these were selected ten competitors and from these ten the architect of the building was chosen. The last contest was anonymous. In each the Board was assisted by a jury of eminent architects, and in both decisions the conclusions of the Board were in conformity with the findings of the juries, and were unanimous. The final choice fell to Tracy and Swartwout of New York City, who were chosen on October 6, 1912. They were paid a fee of 6% commission which finally aggregated over \$200,000.

Length of Time in Building

By the terms of the contract the superstructure of the building was to be completed July 1, 1916, and it would have been finished by that time but for the controversy over stone. It was practically finished by July 1, 1917, and in September of that year the contractor was paid in full, except some money reserved to complete certain sub-contracts and to remedy defects caused by salt stains in the stone. These stains were caused in December, 1915, by salt being placed, without the authority of the Board, in the lewis holes, upon a theory that this would prevent the water from freezing and cracking the stone.

A building of this magnitude, beauty and importance must necessarily rise slowly. We know of no state capitol building of equal size and value that has been finished in so short a period. The state of Iowa was nine years in building her capitol; Minnesota, thirteen years; Wisconsin, twelve years; Arkansas, fourteen years; Illinois, twenty-one years; New York, thirty-three years.

Not one of these, nor any other State, has received more for the money expended.

The building, including the furnishings and terraces and all necessary equipment, was finished within the appropriation voted by the people, and it could not be duplicated for double the amount at this day. The work was done at unusually low cost.

Foundations and Dimensions

The building stands upon 285 concrete piers of varying sizes, which extend to solid rock at depths ranging from twenty to fifty feet. It is 437 feet long by 200 feet wide in the wings and 300 feet through the center. It is 88 feet from the floor of the basement to the top of the exterior wall, and 262 feet from the basement floor and 400 feet from the Missouri river level to the apex of the dome.



ROTUNDA, THIRD FLOOR

It has four stories besides the basement, of heights as follows: basement, 13 $\frac{1}{2}$ feet; first floor, 17 feet; second floor, 18 feet; third floor, 12 feet; fourth floor, 10 $\frac{2}{3}$ feet.

The building covers approximately three acres, has nearly 500,000 feet of floor space and contains 9,000,000 cubic feet. It cost, exclusive of grounds and furnishings, \$3,600,000, or about 40 cents per cubic foot.

Deducting architectural, administrative, and incidental expenses, the actual cost of mechanical construction did not exceed \$3,200,000, or thirty-five cents per cubic foot.

Some of Its Parts in Detail

As conveying some idea of its magnitude and the material that went into it, the following figures may be of interest:

The framework is of steel, of which there are 5,200 tons which cost the state \$354,448.73. At this time, if this steel could be obtained at all, which is improbable, it would cost three times that amount.

There are 240,000 cubic feet of stone in the building. There are 70,000 cubic feet upon the interior. The total cost of the stone was \$774,900 and it would be over \$250,000 in excess of this amount at this time.

The number of brick used was 4,650,000, costing \$125,136.84.

The heating, plumbing and ventilation cost \$276,838; the plastering, \$163,980; and the painting, \$16,763. There were 30,876 barrels of cement used in the superstructure and 12,500 barrels of cement and 9,000 cubic yards of crushed stone in the basement.

The number of square feet of polished plate glass is 17,372; of emery ground glass, 8,739; and of colored cathedral glass, 5,715.

The diameter of the dome at its greatest dimension is 104 feet, and there are thirty-two columns around the drum of the dome three feet in diameter and twenty-four feet high.

The height of the shell of the dome and lantern is 90 feet and the diameter of the shell is 78 feet. There are sixteen highly carved panels around the drum of the dome, five feet high by nine feet wide.

There are three hundred feet of sculptural frieze work, eight and nine feet high in front and rear porticos. 24,000 cubic feet are in carving.

There are 47 stones that contain from 100 to 326 cubic feet each.

There are 1,400 feet of dentil course around the building and 90,000 cubic feet of special moulding.

There are 200 carved medallions on rear and front porticos.

There are two pent houses over Senate and House. Their large cathedral glass windows from three sides send a flood of mellow light into these chambers.

There are re-entrant pylons at the four corners of the exterior.

There are twelve monoliths in the lantern of the dome nine feet high by eighteen inches in diameter.

The ceilings of the porticos and the dome are highly decorated in ornamental plaster.



FOUR PANELS, LOWER DOME (See page 71)

There are 134 columns in the entire building. Of these there are six on the rear portico, forty-eight feet high, and eight upon the front portico, forty-eight feet high, the diameter of the columns upon both porticos being four feet eight and a half inches. They are surmounted by Corinthian capitals seven feet two inches wide by five feet three inches high.

There are thirty-two engaged columns, forty feet high, and twenty free-standing columns in end wings. One-fourth of all the stone in the structure is in columns.

721 carloads of stone were used in the exterior and 44 in the interior.

The steps of the main entrance are 120 feet in the greatest length.

Striking Features

The outlines of the building are classic and symmetrical to a high degree. The beautiful fluted columns, free and engaged, entirely surrounding the structure, give the appearance of a Grecian temple erected in the halcyon days of ancient architecture.

The dome is one of unsurpassed beauty. The architect has devoted much study to this feature and has achieved a glorious success. The carving upon its exterior is exquisite. Not only is it in size and contour and finish in fine harmony with the building, but when burnished by the rays of the morning or evening sun, or better still when its background is a mass of storm clouds, it is a picture of peerless grandeur. No American capitol has a dome which excels or equals it. Every detail of it is of purest architectural design.

The feature of accessibility has had special attention. There are entrances to the basement from three sides, to the first floor from four sides, and to the second floor from two sides. Automobiles and other vehicles can reach the basement from the east, and the first floor by a porte cochere. In addition to the six elevators are two stairways from the basement, eight from the first floor, and four from the second and third floors, besides the grand stairway.

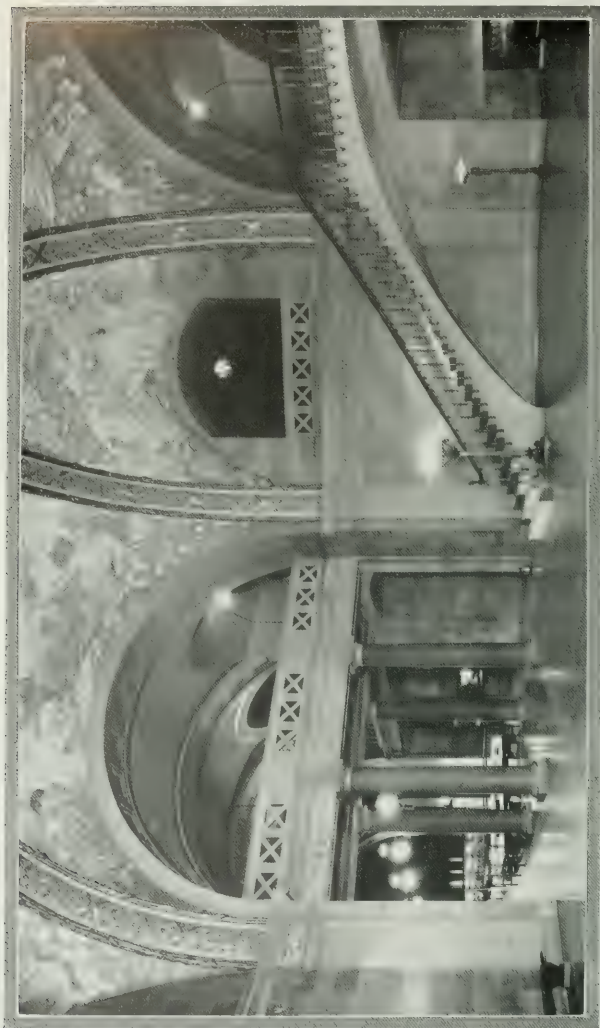
A whispering gallery in the dome, the only one in any building which has been scientifically planned, is one of the unique features.

An equipment of fire and burglar proof vaults is provided for all the principal offices and there are many storage rooms.

All doors are mahogany, substantially constructed, provided with strong ornamental hardware and surmounted with ground plate glass transom.

The walls of the rotunda and the corridors and vestibules of the first, second and third floors and of the grand stairway are lined with Carthage and Phenix marble. The floors of all the corridors, rotundas and all the treads of the stairways are of solid Carthage marble, which makes as attractive an interior as it does an exterior finish.

The heavy overhanging arches in and around the rotundas, and the numerous piers encased in marble give an appearance of massiveness and strength in contrast with the columns usually to be found in similar places in public buildings.



ROTUNDA, FIRST FLOOR AND MUSEUM (See page 25)

A merit of the building that must not be overlooked is that it is fireproof, built with a strength and solidity rendering it impregnable to injury or destruction by any natural cause short of an earthquake.

Rotunda and Museums

The rotunda is sixty-eight feet in diameter. It is noble in proportions, is finely lighted in the daytime by a series of twelve windows and adjacent corridors, and at night by standards and a magnificent chandelier. Leading to it upon the first floor from either side east and west are two corridors sixty feet wide by 112 feet long, extending upwards through two stories, the ceilings being 40 feet. These are fine monumental features, purely original with this building, and the purpose is to use one as a Historic and the other as a Resources museum, in which may be displayed the history and resources, natural and artificial, of the state in such a manner as may be hereafter determined. They are immediately under the House and Senate Chambers.

Between the rotunda and either museum supporting the bridges and arches are four large red granite columns, eight in all, from Graniteville, Missouri. All the other columns, except those in the House and Senate, are of either Carthage or Phenix stone.

In the center of the rotunda upon the floor is a large seal of the state, wrought in bronze.

There is a system of drinking fountains supplied with water cooled by a refrigerating plant located in the basement, and there are 72 time clocks in the corridors and the principal rooms.

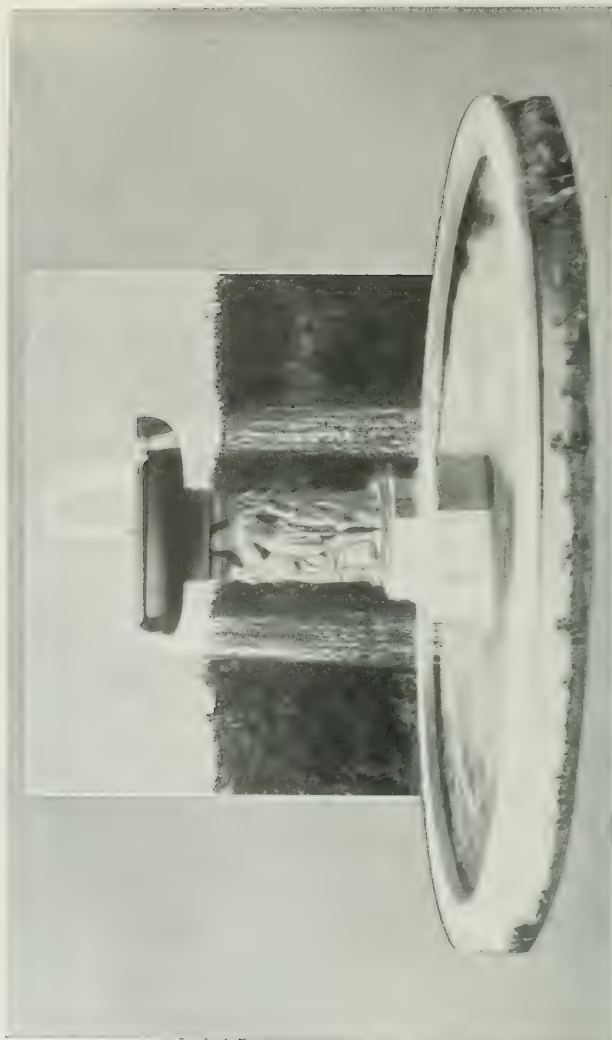
Grand Stairway and Front Door

(Page 144)

Probably the most monumental feature of the building is the grand stairway 30 feet wide, which starts at the entrance from the front portico and extends to the third or legislative floor. It is lighted from above by a splendid cathedral skylight and is lined on either side by large columns of Phenix stone or Napoleon gray marble. It is over sixty-five feet from the wall on one side to the wall across the stairway to the other side. This is said to be the widest stairway in the world. At the entrance stands the bronze front door 13 by 18 feet in size, said to be the largest since the Roman era. From this door and from the portico in front it is possible to see into the dome. This is a splendid monumental feature without parallel in any other public building. This mammoth door, with two adjacent bronze doors, cost \$15,000. The view of the Legislative Library across the rotunda and the golden light which filters through the glass in the ceiling of the library is a specially beautiful feature. The architect has wrought a wonderful effect here. It is 65 feet from the foot of this grand stairway to the ceiling.

How the Different Stories Are Utilized

The four stories above the basement have been planned in such manner as to best conserve the efficiency and convenience of the public service. Those offices which bear closest relation, or which involve corresponding or co-ordinate duties, are placed close to each other.



FOUNTAIN OF THE SCIENCES (See Page 43)

First Floor

The custodian of the building, Public Service, Insurance, Finance, Library and Workmen's Compensation Commissions and Board of Agriculture occupy the first floor.

Executive Floor

The second story is set apart for the elective officials. The Governor's rooms are upon the north overlooking the river, and constitute, as they should, the central feature not only of this floor, but of the entire building. The Governor's reception room is elliptical in form and is finished in oak with the seals of the different states carved in the frieze. The wood carving in this room is very fine.

The Governor's private secretary's room, the Governor's room and board and stenographers' rooms complete this suite and are finished in an artistic manner. Upon the west of the Governor is the Secretary of State and upon the east, the Auditor. The Auditor and Secretary of State's offices are opposite each other at the two ends of the corridor.

The State Treasurer, the Superintendent of Education, Corporation Department, Motor Vehicle Department, Vocational Training Department, and General Board offices complete the rooms upon this floor.

The view of the rotunda and of the museum rooms from this floor is a very pleasing one, and when this central area is filled with people it affords a scene of rare animation and interest. The Governor's rooms are reached from the lower floor by two curved marble stairways, the landing of which forms a platform from which to address a multitude of people assembled in the rotunda and adjoining corridors.

The Legislative Floor

The third, or legislative floor, is in many respects the most attractive of the building. The scene in the corridor between the two assembly rooms is inspiring to a high degree. A mellow light from the cathedral glass lends subdued effect, while the great dome above and the splendid chandelier suspended from it is majestic and inspiring. The assembly rooms are opposite each other. The ceilings in each room are 50 feet above the floor. The floor space of the Senate is 68 by 70 feet and of the House 70 by 78 feet. The Senate is furnished with walnut desks and chairs and rostrum and provides for 50 senators. The House is furnished in mahogany and provides for 150 members. Ample galleries for visitors are in both chambers. The rostra of both are ornate specimens of architecture and workmanship. Twelve noble granite columns line either side of the House chamber and 16 marble columns extend around the gallery and stand behind the President's rostrum in the Senate. Both chambers are lighted by art glass windows that extend above the roof, a feature peculiar to this capitol. Special attention has been paid to the matter of acoustics. Professor Sabine of Harvard, an expert in that line, directed this feature of the work, which has been highly successful. The acoustics in both chambers are admirable.



SENATE (See Page 77)

Both the House and Senate are provided with lounging or retiring rooms for the members. These rooms are among the handsomest in the building. That for the Senate is finished in oak and the one for the House in marble. Both are furnished with leather divans and chairs and attractive carpets, electric fixtures and tables and are convenient to the two chambers. Each lounging room is divided into two apartments, one large and one small, and they have proven of great value during the sessions of the legislature.

Upon this floor are rooms for the presiding officers and secretaries of the two houses and also many rooms for committees, and for the press, telegraph and telephone and postoffice. Midway between the two assembly rooms and upon the north overlooking the river is the Legislative Library room, another original feature of this building. It is one of the most attractive rooms in the building and is a great convenience as a reference library to the legislators.

Fourth Floor and Roof

The fourth or top story is set apart for committee rooms, the Adjutant-General and such other departments of the public service as may be assigned to it. Among these are the Boards of Charity, of Pharmacy, of Health, Bureau of Mines, Tax Commission, Building and Loan, Food and Drug, Board of Managers of State Eleemosynary Institutions and of Labor Statistics.

There are over 100 rooms in the entire building and there is not one that is so located and appointed that it will not be of service to the state.

The roof is of slate, and is so constructed that it may be used on occasions for large assemblies. The parapet wall upon the roof extends to a height of eleven feet. It will be possible to put another story upon the building should this one not prove adequate for the Public Service.



A PLACE OF REST



HOUSE OF REPRESENTATIVES (See Page 91)

HISTORICAL

The first seat of government of Missouri pending its admission into the Union was located in St. Louis in 1820, and the first building occupied in that city as a state capitol was the Mansion House on the northeast corner of Third and Vine Streets. In it was held the convention which framed the constitution for the prospective state.

The second state capitol building was the Missouri Hotel on the southwest corner of Main and Morgan Streets, St. Louis. It consisted of three stories and a basement. It was used as a capitol from September, 1820, to June, 1821. In this structure the first legislature was held, the first election returns for governor were canvassed and the first two United States Senators were elected, David Barton and Thomas H. Benton.

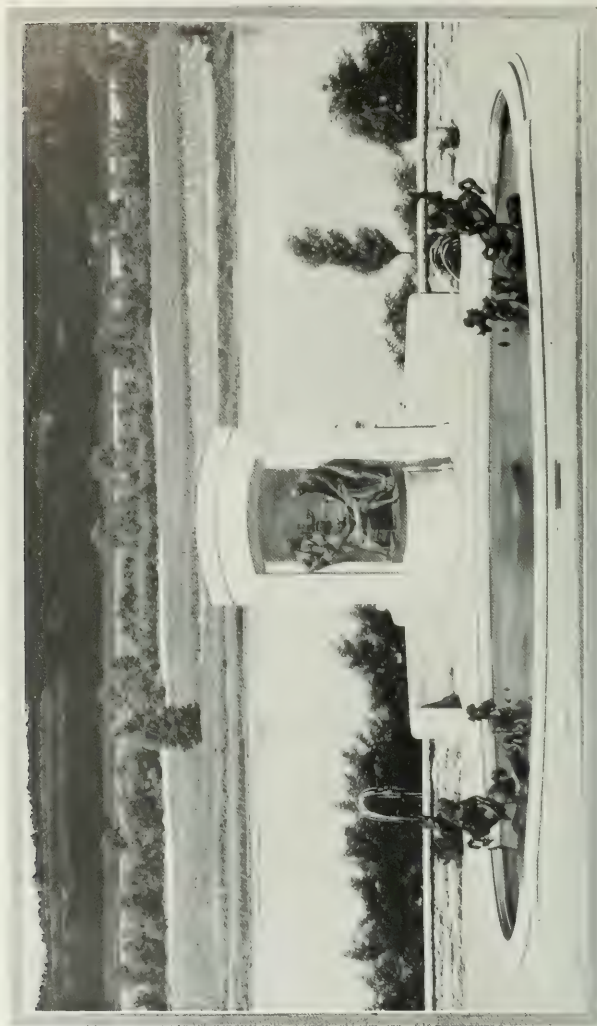
During this session of the legislature a bill was passed locating the temporary seat of government at St. Charles until 1826, and a special session of the legislature was held in that city in June, 1821. A brick building was erected. It was of two stories, twenty by thirty feet and with a saddleback roof.

In 1826 the permanent capitol was located in Jefferson City. It was provided that the building should be suitable for the residence of the Governor, and that it should contain also two large rooms, with two fireplaces, the one on the first floor for the House, and on the second floor for the Senate. The structure was to serve as the fourth capitol, and was to cost not to exceed \$25,000. In 1825, the sum of \$18,373 was appropriated to its construction. It burned in 1837.

A new capitol building was finished in 1840. It cost \$350,000. It was 85 by 192 feet, had two stories and a basement and a dome one hundred and thirty feet high. It was said to have been one of the three handsomest public buildings in the United States at that time. It was enlarged in 1888 by the addition of two wings each seventy-six by one hundred and nine feet and the dome was increased to 185 feet high, all at the total cost of \$220,000. It burned February 5, 1911. Its floor space was about 50,000 square feet. The new building has a floor space in its five stories of 500,000 square feet, or ten times that of the old one, and has cost over six times as much, or \$3,600,000 outside of the grounds and furnishing. But the new building is much more substantial in construction and ornate in architecture.

Inscriptions

The Commission under whose direction the Capitol was erected added an important decorative element by inscribing on the walls of the corridors and public rooms some of the choicest epigrams and quotations to be found in the English language, such as: "The earth is the Lord's and the fullness thereof;" "Nothing is politically right that is morally wrong;" "Be just and fear not;" "Righteousness exalteth a nation;" "Lord God of Hosts, be with us yet, lest we forget."



SIGNING OF THE TREATY and FOUNTAIN OF THE CENTAURS (See Pages 33 and 148)

THE DECORATIONS OF THE CAPITOL

The subject of all the decorations of the Capitol is Missouri.

Here we find Missouri legends and Missouri history, Missouri men and Missouri women, Missouri cities and Missouri country, Missouri landscapes and Missouri rivers, Missouri in war and Missouri in peace, Missouri's distinguished sons and Missouri's achievements as a state, Missouri ideas and Missouri ideals, Missouri at all stages of her existence and development.

No other state in this section of our country is so rich as Missouri in picturesque legend and colorful history.

For the starting point of our discussion we will go to the river front of the Capitol and view the representation of the signing of that treaty which rendered the Missouri of today possible.

THE RIVER FRONT OF THE CAPITOL

THE SIGNING OF THE TREATY

By KARL BITTER, N. A.

(*Pages 32 and 148*)

THE FOUNTAIN OF THE CENTAURS

By ADOLPH ALEXANDER WEINMAN, N. A., of New York

(*Page 34*)

The great relief commemorating the signing of the treaty by which the United States acquired the Louisiana Purchase was designed and executed in staff by the eminent sculptor, Karl Bitter. It formed an important part of the decorative sculpture of the Louisiana Purchase Exposition in St. Louis.

Since Jefferson's acquisition of Louisiana was epoch-making for this whole western country, since without this purchase Missouri as we know it could never have come into being, it was deemed fitting that this group should be cast in imperishable bronze and placed among the decorations of the Capitol. Mrs. Bitter, widow of the sculptor, graciously gave her approval of this plan.

No more appropriate location could be found than the one the relief now occupies. It is on the brow of the bluff overlooking the great river which drains a large part of the territory purchased by Jefferson. Up the river and past the point where the group stands, Lewis and Clark traveled on their journey across the continent.

By conquering Spain, Napoleon had secured all her possessions in North America, including what is now known as "The Louisiana Purchase." The United States could ill afford to see a strong European power in control of New Orleans and of the commerce of the Mississippi River. Therefore, President Jefferson authorized Robert Livingston, our Ambassador to France, to negotiate with Napoleon for the purchase of New Orleans by this country. James Monroe, afterwards President, was sent to Paris to assist our Ambassador.



CENTAURS, SEA URCHINS (See Page 35)

In 1803 Napoleon was in need of money. England, Mistress of the Seas, was on the eve of declaring war with France. The first act of that war would be the seizure by England of these new possessions of France in the New World. Marbois, Napoleon's treasurer, advised their sale, saying: "Why should we hesitate to make a sacrifice of that which is slipping from us?" So not New Orleans, but the entire possessions of France in North America, were offered to our Commission for \$15,000,000. Neither Jefferson nor the Commissioners had authority to make the purchase. Nevertheless, the purchase was made.

At its conclusion, Livingston could well say: "We have lived long, but this is the noblest work of our lives. From this day the United States take their place among the powers of the first rank."

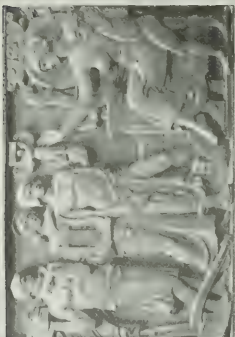
The relief shows the climax of the discussion. The artist has eliminated all unnecessary accessories and superfluous figures. The audience chamber is suggested by the table. The candelabrum upon it hints at the protracted nature of the negotiations. Three figures only are represented. But what figures they are! These men belong to the immortals. Livingston is standing, Monroe is seated. Marbois, for France, is signing the document. This is one of the crises in the world's history. By that signature a vast empire, with resources richer than the dreams of avarice, changed hands. By that signature the United States of today became possible. With what consummate skill the artist, by the omission of non-essentials, drives home this one great thought. The group is a masterpiece in composition and in expression.

The designing of the setting for Bitter's relief, the superintendence of the casting of his group, and the entire construction of the fountain and its decorative sculpture were entrusted to Adolph Alexander Weinman of New York. (*Page 34*)

The massive granite, with its tinge of ruddy color, forms a superb background for the "Signing of the Treaty." The oval fountain adds the attraction of water to the scene.

In the sculptured figures of his fountain, Weinman has sought for contrast with Bitter's work. He has gone back to the time when the world was young and the vivid imagination of the old Greek peopled the woods and the streams with many a fantastic being. Here the artist has envisioned the wild untamed life of the vast forests primeval which covered these hills and spread over these plains in the long ages before the white man came. He has re-created the fabled centaurs, half man, half animal, and placed in his fountain these two straining powerful figures in fierce struggle with serpent and with fish, while roguish sea-urchins, one might well say sea-gamins, delightedly throw streams of water over the muscular brutes. These wonderful centaurs symbolize for us the barbaric forces which in the distant past contended with primitive nature in this fair land of ours. The urchins suggest the joyousness of young animal life even in those distant days.

Across the spacious fountain between these fabled creations of a distant age we gaze at the serene, gracious dignity of Bitter's relief and feel that here is adequately typified the culture and the civilization which Jefferson's purchase brought to the mighty west.



NORTH FRIEZE (See Page 37)

NORTH FRIEZE

By HERMAN A. McNEIL, N. A., of New York

The north frieze, extending beneath the portico, faces the Missouri River, which for unnumbered generations served as the great highway between the east and the west. On its bluffs mound builders raised memorials to their dead. Upon its waters for centuries Indians passed to and fro. Up this stream also the white man's civilization came.

It is fitting, therefore, that this frieze should represent an allegory of the changing civilizations, should show how the best of the old order was replaced by the best of the new.

Its panels are not arranged in regular order from left to right, but are designed to balance each other in composition and theme.

Primitive Man (Page 36A)

A small panel at the extreme eastern end of the frieze, on the side of the great pillar facing east, and at right angles to the river, represents primitive man wielding a club against a bear. This is the first step towards man's supremacy, the first movement along the road over which the human race, by the development of its latent powers, has painfully ascended.

From Generation to Generation (Page 38T)

On the extreme west, also at right angles to the river, in a fine panel of two figures, we are taught the theory of progress.

The young man with stick and bundle facing the rising sun, eager for the journey of life, pauses for a moment for the Godspeed of the seated old man and to receive the accumulated wisdom of the older generations.

Missouri Welcoming the Culture from the East (Page 36B)

This is the large panel outside the portico on the east.

On the right, with the state seal in the background, is seated the classic figure of Missouri holding by her side a boy typifying the coming generations. She welcomes, in order from left to right, Philosophy and Music, then Science, who bears a victory whose pedestal is already prepared. The plow (below at the left) suggests the glories of Agriculture. The temple (between the feet of Science) prophesies the splendors of Architecture.

Missouri, the Mother of the West (Page 38O)

This is the panel outside the portico on the west.

The covered wagon, with its strong horses, forms the background.

Missouri, a stately seated figure, has the cornucopia of prosperity in her left hand and the eagle of authority in her right. Out of her abundance she is equipping and sending forth the sturdy pioneers with axe and gun, secure in the promise of plenty and of power, for the winning of the West.



NORTH FRIEZE (See Page 30)

Aboriginal Religious Development

The Hopi Snake Dance (Page 36C)

The large panel just under the portico on the east.

These Indians have advanced beyond the nomadic stage. They dwell in stone and adobe huts and seek to make a livelihood through agriculture.

Here they are engaged in a religious ceremony beseeching the Great Spirit for rain. The Snake and Antelope clans go forth north, east, south, and west, gather up rattlesnakes, and, returning to the consecrated place, perform their religious rites. On the ninth day they seize the snakes in their mouths and engage in the well known ceremonial dances. They are often bitten, but experience no ill effects, owing to an antidote known only to themselves. As the snakes drop from their mouths they are gathered up and, at the conclusion of the ceremonies, are taken back to the places from which they were captured.

In the Indian sign language the snake, the flash of lightning and the river are represented by the same compound curved line. Hence they pray through the snake to the lightning to send rain.

This ceremony is typical of the religious life of the Indians in the entire Southwest.

The High Point of Aboriginal Intellectual Development (Page 38N)

The panel corresponding to the last is just under the portico to the west.

The figures represent the ancient inhabitants of Central America with their curiously carved altars and temples which reveal a high state of mathematical attainment.

With strange ceremonial and abstruse calculations the future of the warrior's offspring is being forecast.

The Grand Motive

The long space extending in a curve under the portico contains a masterful composition.

We will commence at the eastern corner and move to the right towards the center.

The ornate caravel of the time of Columbus has landed. The commander and two followers press forward over the prostrate body of an Indian. To the right the astronomer, with the light of science in his left hand and the book of learning in his right, bends over the globe, representing the earth, now for the first time proven to be a sphere.

Next the warrior, eager-eyed and strong, guided by winged victory, tramples beneath his feet the dragon of ignorance and superstition. Then the crouching slave is freed from his shackles and taught to lift his face to the light and to raise his hands towards the radiance of Divine Energy. Next the serene figure in Apostolic garb lifts the cross high and the virgins before him stand in the attitude of adoration. (Page 36DEFGH)

So these figures on this side of the curve deal with the imagination, the intellect, and the spirit. They tell us of discovery, of learning, of fighting for the light of truth, of the equality of man, of the necessity of faith, and of the beauty of worship.



Leaving the central space we begin at the western end of the curve and move to the left towards the center.

First are the inventions of the Mechanical Age. Strong figures stripped to the waist are using the wheel and the lever.

Then comes the Age of Electricity, a figure of power with bolts of lightning in his outstretched hand. Partly visible beneath his cloak is a man shackled by his ankle to a pillar to suggest the forces and uses of electricity still undiscovered.

Next are figures with sickle and with cymbals following a cart laden with sheaves. Maidens bear baskets of flowers. This group, led by a pioneer with an axe, portrays the achievements and the joys of agriculture.

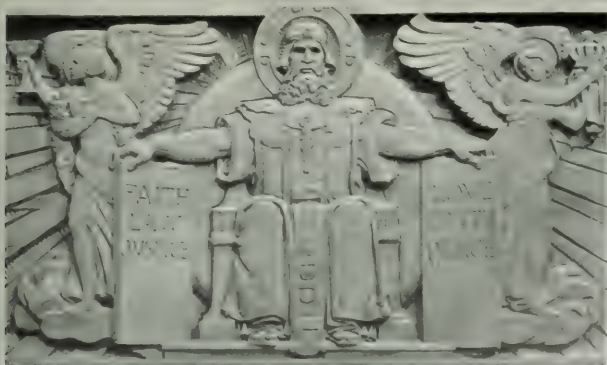
The strongest motive of life is the mating instinct. The next group presents the betrothed pair in partial embrace, while the rival maiden, dejected, crouches at the feet of the groom.

The figures on this side of the curve, then, deal with man's conquest and enjoyment of the material things of earth. But through the divinity of human love we are again taught to look to the radiant being in the center of the curve. (*Page 38M L K J*)

This stately figure, seated upon a throne, is flanked on either side by angels, the one with the cup of consecration, the other with the crown of life. In his hands are the tablets of Faith, Law and Justice; of Love, Truth and Peace. From him cut deep and strong emanate the rays of divine energy.

This is not Moses, nor does the figure represent any personality. It symbolizes rather the white man's consciousness of a Supreme Being. It stands for the instinct to worship, which is inherent in the human soul.

This figure of "Radiant Energy" (illustrated below) consecrates the white man's civilization which, for the uplifting and upbuilding of our race, has supplanted the best that the red man knew. (*Page 411*)



I—RADIANT ENERGY



FOUNTAIN OF THE SCIENCES (See Pages 43 and 20)

SOUTH FRONT OF THE CAPITOL

TWO STATELY FOUNTAINS

1. *Of the Sciences*

2. *Of the Arts*

By ROBERT I. AITKEN, N. A., of New York

These fountains are placed within the lawn, one on each side of the central approach which leads from High street to the main entrance of the Capitol.

They are nobly proportioned to their surroundings, and are characterized by simplicity and dignity. The stone of which they are made harmonizes admirably with that used in the construction of the Capitol.

Each fountain has two basins, a lower, 35 feet, and an upper, 11 feet in diameter.

In the center of each a massive pillar with appropriate architectural mouldings supports the upper basin, and is further ornamented with four beautiful sculptured figures. Those in the fountain to the east of the drive represent the Sciences; those in the western fountain portray the Arts.

The Sciences

Geometry, Geology, Chemistry, Astrology (Pages 26 and 42)

Geometry—E, the first and noblest of the Sciences, is a fine male figure of ripe maturity. This is on the side facing the Capitol building. He bears in his left hand the compasses, in his right a weighty sphere. With introspective look his intellectual head is bent in profound thought as he ponders over the wonders of mathematics.

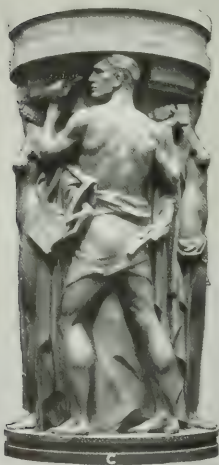
On the opposite side of the pillar is another male figure of equal dignity and worth. This is Geology—G, whose function it is to trace the story of earth through the long cycles of time. He is earnestly studying the crystals which his hammer has just broken from the ledge of rock against which he leans.

Contrasting with these beautifully modeled male figures are two richly draped female figures.

Chemistry—F, of distinguished bearing, with the lamp of investigation in her right hand, is earnestly studying the contents of the test tube which she holds in her left.

The fourth science is not Astronomy—H, fascinating as the study of the stars has become in these later years, but it is her elder sister, Astrology. This lovely alluring figure with exquisite classic drapery, takes us back into the days of mystery and romance, to the time of the Philosopher's Stone and of the alchemist.

She has consulted the Astrolabe which she holds in her left hand. Now she lifts the veil and gazes into the distant stars as if she would read the horoscope of man.



FOUNTAIN OF THE ARTS (See Pages 45 and 146)

The Arts

Architecture, Sculpture, Painting, Music (Pages 44 and 146)

In the western fountain we will first consider, on the side facing the Capitol building, Architecture (A), for Architecture is the father of all the Arts. In the prime of vigorous youth he stands firmly, easily supporting with his hands a Greek pillar with richly foliated capital. Serene, confident, competent, and masterful, he is alert and ready for his task.

On the opposite side is Sculpture (C), vigorous and active. Sure of himself and of his goal, he steps forward with chisel and mallet to free his ideal from the inert mass of encumbering stone.

Between these two, in fine contrast, is Painting (B), a stately woman with palette and brush. Of almost masculine proportions, with strong and thoughtful face, she pauses for a moment to contemplate the noble work of her hands.

The fourth figure of the group is beautiful Music (D). With her instrument for a moment at rest she stands in absorbed attention as if she were catching the distant strains of aeolian harps, or listening to the divine harmony of the "Music of the Spheres."

The Arts and Sciences must ever be guardians of the welfare of the state, so these two fountains stand as sentinels on either side of the entrance to the Capitol.

THE FLAG POLES

Designed by EGERTON SWARTWOUT, of New York

Modeled by RAPHAEL MENCONI, of New York

(Page 150)

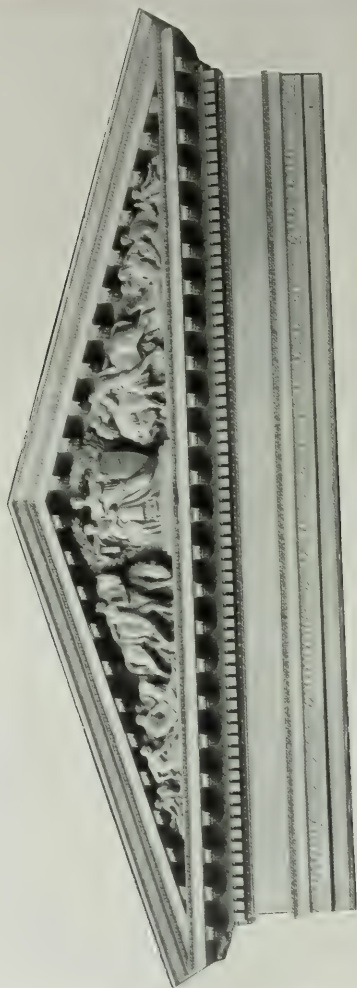
Among the famous flag poles of the world those standing in front of St. Mark's Cathedral in Venice are worthy of special mention. Their bronze bases are justly famous. Naturally the details and ornamentation of these are derived from Venetian symbols and Venetian legends.

The flag poles of St. Mark's are the prototypes of our Missouri flag poles. Of course American symbols have replaced the Venetian in the ornamentation. These two poles, placed symmetrically in front of our Capitol, are of Oregon pine and rise fifty feet above the ground. They are set deep in massive foundations of cement. These are surmounted by octagonal plinths of Missouri marble fourteen feet in diameter. On these rest the beautiful bronze bases, nine feet in height.

These bronze bases, (for the two poles and two bases are identical) are fine in design, beautiful in modeling, and are splendid examples of the bronze caster's art. Among the rich ornamental designs we find the state seal and the American eagle. On the four sides of each base are representations of the four seasons. A bronze American eagle is placed on the top of each pole. "Old Glory" floats from the one, the Missouri state flag from the other.



Bronze Base for Flag Pole



PEDIMENT (See Page 47)

FIGURE ON THE DOME

By SHERRY FRY, of New York (Page 54)

Standing on the top of the lantern of the dome 260 feet above the ground, is an ideal figure in bronze by the sculptor, Sherry Fry. Though intended to be seen only at this great height, the figure is most carefully and beautifully modeled.

It is Ceres, who of all the classic divinities is best qualified to be the patron goddess of this great agricultural state.

Her graceful garments seem in perpetual motion as the breezes of heaven play about her.

She is a truly gracious and beneficent being. The thoughtful face bends slightly forward. The kindly eyes look down on her votaries as they move to and fro on the earth below. On her left arm she bears a sheaf of grain. Her right hand extends forward and downward in perpetual blessing.

THE PEDIMENT OVER THE MAIN ENTRANCE

By ADOLPH ALEXANDER WEINMAN, N. A., of New York (Page 46)

This splendid jewel on the brow of the Capitol is worthy of its proud position.

In the center is a noble figure of Missouri enthroned. Her left arm rests on a shield bearing the coat of arms of the state. At her right stands a boy with a winged globe, the "Spirit of Progress." (A)

At the right of this central group is "Agriculture," represented by a sturdy husbandman driving a powerful yoke of oxen, full of life and action. A youth in the background bears a sheaf of grain. (B)

This group is followed by "Learning" (C), a female figure teaching a child. Next comes "Art" (D), a female figure leaning upon a capital and supporting a harp.

On the left of the central group is "Commerce," typified by Hermes guiding the "Steeds of Industry" which are characterized by spirit and energy. (E)

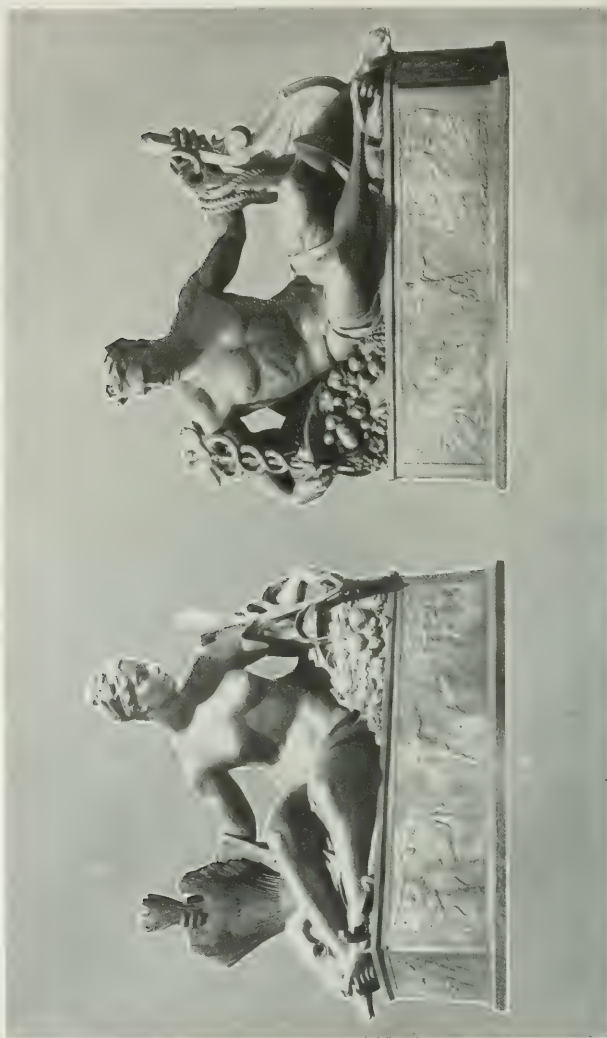
Behind this group is a vigorous reclining male figure, "Law," contemplating the tablets on which are inscribed the Ten Commandments, supported before him by a child. (F)

Then comes "Order," a reclining female figure in the act of crushing the serpent of Anarchy. (G)

The figure at the extreme left behind "Order" represents the "Genius of Justice." The figure at the extreme right behind "Art" symbolizes the "Genius of Light."

This great gable group is remarkable for its conception, its symmetrical composition, and the rhythmical vitality of its action.

Here is the great commonwealth with the genius of progress supported on the one side by light, art, learning, and agriculture, and on the other by justice, order, law, and commerce.



Missouri

TWO RIVERS (See Page 40)

Mississippi

THE GREAT RIVERS

By ROBERT AITKEN, N. A., of New York (Pages 48-49)

The magnificent colossal reclining bronze figures on either side of the state stairway in front of the Capitol symbolize Missouri's great rivers. The splendid female figure on the west with the corn, the wheat, and the fruits of the earth fittingly represents the great Missouri. The noble male figure on the east with the rudder of commerce and the caduceus, the magic wand of Hermes, adequately typifies the "Father of Waters."

The four sides of the bronze bases on which these great figures repose are decorated with beautiful low reliefs representing the action of the elements.

On the first long side (A) in the center stands the sun god before the glowing disk of the sun with its life-giving rays. The sacred serpent is coiled about him. On the right vague liquifying figures with streaming hair suggest the melting snows. On the left powerful forms represent nature's forces opening the rocks so that beneficent streams of water may gush forth.

On the second long side (B) the sun god with the sacred serpent occupies the center as before.

On the right soft lovely forms suggest the rising mists and vapors being lured away in cloud forms by the gentle zephyrs. On the left are the storm winds armed with lightning beating down the clouds into torrential rains.

On the one end (C) "Water is power." Figures in vigorous action symbolize the force of water or the rivers carving the continent.

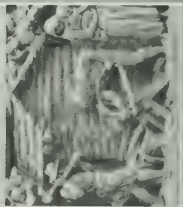
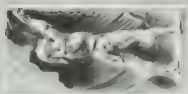
On the other end (D) "Water is life." Here we see the life-giving service of water to man, to beast, and to plant.



D

C

END VIEW OF FIGURES



SOUTH FRIEZE (See Page 51)

THE SOUTH FRIEZE

By ALEXANDER STIRLING CALDER, N. A., of New York (Pages 50, 52)

The subject of this frieze, 138 feet long by 6 feet wide, is the history of Missouri. Its treatment is realistic decorative. The story is summarized in typical periods and dramatic episodes. The interesting compositions are in rhythmic groupings which emphasize human effort in variety, expressed in bold masses of light and shade. The frieze is divided by the architectural plan into thirteen panels of different lengths. The theme has been handled in such a manner that the incident of the transfer of the Louisiana Purchase to the United States is above the main entrance to the building. Thus all that portion of the frieze to the left of the center applies to events before its acquisition, all to the right to events since its acquisition by Jefferson.

Beginning at the extreme left on the western end of the frieze:

A. *Aboriginal Indian Prayer to the Rising Sun.* Primitive man in all ages has been a sun-worshipper. So this rude figure of a rude age, with uplifted hands, is in yearning salutation to the great power of light and life. (Page 50)

B. *Hernando DeSoto and His Fortune Hunters — Discovery of the Mississippi River in 1541.* This is one of the beautiful panels. The lonely tragedy of DeSoto's search for fabulous wealth, such as was found by Pizarro in Peru and by Cortez in Mexico, is a fascinating chapter in the age old story of the passion for gain which stills ways men. (Page 50)

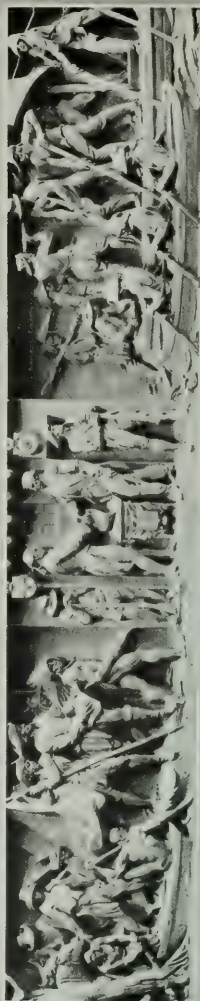
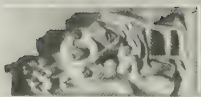
The captain of the greatest military power of the sixteenth century with his gallant company of cavaliers has toiled through the virgin wastes and thickets of a new land, beset by unseen and insidious forces of savagery, privation and disease. Here on horseback at the head of his men he presses forward even to the brink of the "Father of Waters" with arm outstretched toward the "Chimaera of Affluence" floating away into the rays above the setting sun. The dead body of an Indian guide lies at his feet, presaging that DeSoto would find his last resting place beneath the waters of the great river he discovered. (Page 50)

C. *The Primitive Indian Buffalo Hunt.* The Indians had neither fire-arms nor horses, so they set fire to the grass of the prairies and forced the buffalo within easy arrow range. (Page 50)

In the relief the surging power of the great brutes as they rise one above the other is admirably shown

D. *Sieur de la Salle, "The Strong Colonist of France."* He was the first white explorer of the Mississippi, and in 1682 he took possession of the whole of Louisiana, naming it after Louis XIV, King of France. (Page 50)

E. *The Primitive Log Cabin.* The rugged manhood and womanhood that adventured into the wilds of privation which only great strength and courage could endure here find expression in the toil of building a refuge from the elements, the first log cabin. Two men, old and young, are cheerily working at their task, wife and mother with her babe looks approvingly on. (Page 50)



SOUTH FRIEZE (See Pages 53, 55)

F. *Pioneer Ploughing and Prospecting for Ore Under Renault in 1720.* The first attempt at breaking the soil for cultivation and the first prospecting for lead are here represented, and the scene is laid in that portion of the state which is still the greatest lead producing region in the world. At the right Renault is standing above the workman who is sinking a shaft into the earth. (Page 50)

G. *The Founding of St. Louis by Laclede, 1764—The Transfer of Louisiana to the United States, 1804—The Lewis and Clark Expedition, 1804.* G is the longest of the panels. (Page 52)

On the extreme left are settlers, drovers and boatmen landing cattle from New Orleans, at some point near what is now St. Louis. To the right of these on high ground stand Laclede and Chouteau with map and flag prepared to stake out the future city.

The central portion of this panel directly over the great door represents the transfer of Louisiana to the United States.

When on March 9, 1804, the United States troops under Lieutenant Worrell, Adjutant for Captain Stoddard, crossed over the Mississippi from Cahokia to St. Louis, the Spaniards still had constructive possession and DeLassus, the last Spanish Lieutenant Governor, was in charge.

A one-story government house of logs stood near the present corner of Main and Walnut streets, where the Spanish flag was floating. DeLassus, having instructions to represent France, delivered a proclamation in the form of a contract to Captain Stoddard, which both signed. Thus the vast domain of more than seven hundred fifty million acres passed into the hands of the United States. The flag of Spain was lowered and the flag of France was raised. Then, after Captain Stoddard had replied to the address of DeLassus, Old Glory was raised to the salute of guns from the Fort of St. Louis, near the present site of the old Court House.

In the relief the interior of the government building is suggested, in which Captain Stoddard (on the right) is receiving the contract from DeLassus (on the left). The coats of arms of Spain, France, and the United States are introduced in the accessories.

On each side of the building stands a sentinel, on the left the Spanish soldier leaning on his gun as if dejected, on the right the American vigorously alert, looking outward.

The right third of this panel represents the Lewis and Clark Expedition in boats going up the Missouri river on their memorable journey. Lewis is represented using a telescope. The smaller boat is being rowed, the larger poled, permitting an interesting play of parallel lines. The lower edge of a sail toward the bow of the larger boat is visible.

H. *The Admission of Missouri into the Union in 1821.* This represents a scene which may have happened when the news of the definite and final admission into the Union was confirmed. A great public meeting of the citizens is organized. The first draft of the Federal proclamation signed by James Monroe, President, is read. A state trophy is raised amid the joyous acclamation of all the people. (Page 53)

I. *Laying of the Corner Stone of the State University at Columbia, July 4, 1820.* The University city of Columbia is the scene of this panel. The corner stone of the first University building is being laid.



JEFFERSON (See Page 37.)

CERES (See Page 47)

The orator of the occasion, realizing the importance of the event, describes in glowing terms the advantages which will be placed at the disposal of students, and by his eloquence summons before the minds of his audience the symbols of those branches of learning which collectively form a university. (Page 50)

Students are gathered there, citizens are assembled, the state flag is floating on the breeze and workmen are lowering the stone.

J. *Mark Twain, the Mississippi River Pilot.* His years spent as a pilot on a river boat were eventful years of observation and experience, an unusual apprenticeship for his career as an author, to which we attribute much of the native flavor of his humor. He is standing at the wheel in his pilot house, observant and ready. (Page 52)

K. *Doniphan's Expedition in 1846.* This was one of the most remarkable military achievements in the annals of history. It was organized in Missouri at the time of the Mexican War, assembled at Fort Leavenworth and set out 1,000 strong for the long journey of 900 miles to Santa Fe, New Mexico. This was completed in fifty days. Santa Fe was captured. All of New Mexico and Arizona were conquered from Mexico and made a part of the Union. (Page 52)

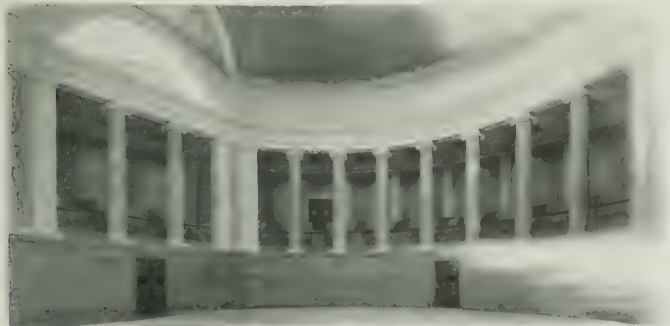
The panel represents the commander and his aide rounding a defile.

L. *The Louisiana Purchase Exposition, 1804.* Here is the suggestion of modern magic. The imagination of the people strikes fire with the hard facts. This brings an elevation of mind with new visions in enterprise, in arts, in science, and in the amenities of life. (Page 52)

Amid the buildings of the exposition a symbolical figure of Missouri is seen standing on the sphere supported by the recumbent figures of the East and the West. She is guiding the rearing horse of the Muses, Pegasus, and is receiving the peoples of the world.

All nations are en fete and at peace. Missouri is "at home" surrounded by the evidences of her prosperity.

M. *Eternal Maternity, the American Mother Rearing a Future Citizen.* So this eventful series of panels comes to a close with the endless history of maternity, the hope of all races and of all commonwealths. (Page 52)



THE COLUMNS OF THE SENATE



THOMAS JEFFERSON (*See Page 57*)

THOMAS JEFFERSON

By JAMES EARLE FRASER, N. A., of New York (Pages 54, 56)

This commanding bronze statue, over thirteen feet tall, stands on a handsome pedestal of Rock Creek granite in the center of the great stairway leading to the principal entrance to the Capitol.

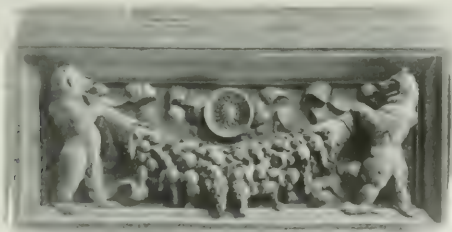
The task confronting the sculptor of this figure as he began his labors was indeed a tremendous one. He must adequately portray the author of the Declaration of Independence, a man thoroughly rounded in nature and in accomplishments, a writer, a man who was for twenty years the head of the Philosophical Society of the United States, an architect, a scholar, the great Democratic statesman of all time, President, the man responsible for the Louisiana Purchase, the man who so nobly fulfilled all the important responsibilities which came to him in his notable career.

From its position this monumental figure is a part of the facade of the Capitol. So it must be adequate in scale, important in volume, with a feeling for the surrounding architecture conveyed in its form and mass. This must be done, of course, with all thought for the feeling and character of the individual portrait. Then the figure must be solid and sculptural, so that it would not be lost and inadequate against the doorway of the Capitol building. It must be a part of the whole scheme of this great entrance.

For material for the likeness the artist used the full length portrait by Gilbert Stuart, the portrait head by Charles Wilson Peale, the life mask of Jefferson by Brower.

The artist has splendidly accomplished his task. The great statue is dignified, powerful, with a meditative aspect not only in the head but in the figure throughout. Absolutely in repose, the statue is yet surcharged with vital energy and dominates the entire scene. It is unquestionably the finest statute of Jefferson in existence.

Ascending the steps behind the Jefferson statue, we pass through the great bronze portal and ascend the State stairway. Over this is a beautiful mosaic glass window by Schladermundt. At the right and left of the head of this stairway are niches containing bronze statues of Lewis and Clark.



STONE CARVINGS OF THE GRAND STAIRWAY



CLARK

(See Page 39)

LEWIS

MERIWETHER LEWIS—WILLIAM CLARK

By JAMES EARLE FRASER, N. A., of New York (Page 58)

The reading of the records of this wonderful expedition in 1804-06 from St. Louis up the Missouri River, across the Rockies and down the Columbia River to the Pacific Ocean carries conviction that this was a stupendous undertaking. This was the first crossing of the North American continent north of the Mexican border undertaken by white men. Along rivers, across plains, over mountains with seemingly insuperable difficulties, this little band of thirty-nine men went and returned with a loss in the two years of only two men, one by death and one by desertion. In all the journey they avoided trouble with the Indians.

The courageous leader with dauntless spirit was Meriwether Lewis.

The artist, using a portrait by Trumbull for the likeness, shows this virile, peerless leader still in his twenties. The statue is full of character and personality. The rifle, the powderhorn, the costume are authentic. The attitude, the gesture are of one whose gaze is on the distant horizon. In his poise is shown the determination to carry out his vision. A.

In Clark, evidently the spirit of adventure was as deeply rooted as in Lewis. It is a revelation to see the maps that were drawn by him on this expedition. They are accurate and can be used to this day in spite of all the difficulties encountered while they were being made. The statue is after an excellent portrait by Chester Harding. In Clark the sculptor has shown the mapmaker, the surveyor, in contrast with Lewis, the leader. Thus he obtained the contrast that was necessary between statues placed so closely together. B.

In both figures the artist has given the feeling of adventure, the freedom, the character that one must have felt in actually meeting these men in life, while they were on their expedition. To both he has given the atmosphere appropriate to their great achievements in the wilderness.



CAPITALS AND COLUMNS, MAIN ROTUNDA



THE HISTORIC LANDING (See Page 63)

THE GREAT DOME

By FRANK BRANGWYN, R. A., of London, England

The decorative painting of this central area of the Capitol which forms the setting for Brangwyn's murals was executed by Charles A. W. Rinschede of New York with Herman Petersen as director of the work. A sectional drawing of the dome area was sent to Mr. Brangwyn and he was asked to indicate thereon the color scheme of the various parts. With this as a guide, for the decorative painting was completed before the murals were in place, Mr. Petersen has carried out the decorative scheme very successfully.

The twelve stained glass windows of the dome by Thomas Calvert of New York were also designed and put in place, not with the idea of attracting attention to the windows as such, but to produce a dome in perfect harmony in all its parts.

The mural paintings of the great dome offered to the artist a magnificent opportunity.

The "eye" of the upper dome is 36 feet in diameter. The four pendentives are 48 feet wide at the top, 15 feet wide at the bottom, and 24 feet high. The eight panels of the lower dome are some 16 feet from top to bottom and 28 feet across.

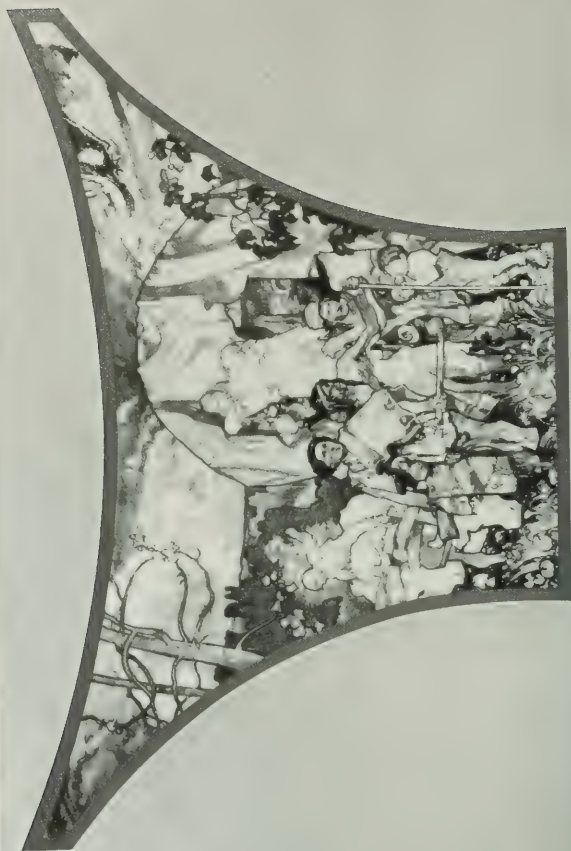
The Capitol Decoration Commission invited Mr. Frank Brangwyn, one of the greatest mural painters in the world, to do this important work, well knowing that they would receive from his hands neither academic prettiness in his women nor conventional elegance in his men. They assigned as the subjects for the pendentives: "Missouri in Four Great Historical Periods."

The artist has solved the historical problem and, what is of far greater importance, has produced remarkable mural decorations.

The first important consideration in viewing these is to judge them in relation to the complete dome. What a glow of deep, rich, pulsating color they add to the whole interior! How the masses of the compositions tune in with the architectural whole! How convincing the scale of the figures in relation to the spaces the panels occupy! These considerations are fundamentals of mural decoration. Brangwyn is nowhere more a master than in the unerring certainty with which he judges these things. Glance at the dome from floor to ceiling and the satisfying suitability of the decorated panels is complete.

The first impression is of abundance of color, form, energy and pattern. Nowhere is there a dull uninteresting passage. Each form is full of purpose and quiet action. The skies tell of hundreds of moods which play over nature. The fields and the trees are enticing. The figures are full of the restless urge which characterized the pioneers.

Brangwyn says of these paintings: "The form of decoration which has occurred to me is something very light and pure in color. That is why I have used a color scheme of bright blue and gold with splashes of deep rich orange."



THE PIONEERS (See Page 63)

In fact architect and painters have wrought so well that it is difficult to conceive of the architecture without the paintings or of the paintings in connection with any other architecture.

Brangwyn is reported to have said that he conceived the four pendentives as if he had a frieze representing the history of Missouri 24 feet high, extending all around the base of the dome and then had removed the sections where the four great arches cut into this continuous composition.

But these panels should not be considered as materialistic representations of people and things in historical places, but rather as allegories interpreting the elemental and colorful epoch which Missouri means to any but a superficial thinker. For example, the Landing of Laclede is not so important or so wonderful as is the mystery of the unknown which surrounded him.

THE UPPER DOME

(Page 60)

The Historic Landing. The great story begins in the northeast pendentive with the landing of Laclede in 1764. The intrepid leader with his hardy companions was seeking to establish a trading post, but with the eye of a seer and the genius of the true founder of a state, he selected the site and laid the corner stone of that city which was to become the metropolis of Missouri. This is indeed a theme to kindle the imagination. (Page 60)

The resolute voyageurs came up the great river, the "Father of Waters" to brave the perils and hardships of the trackless wilderness. The boat is approaching its destination. The foremost figure has leaped overboard and with appealing gesture is wading ashore. Strong arms are poling the craft to land. In the stern of the boat Laclede makes a sign of friendship. One of his companions, however, has his finger on the trigger ready for any hostile demonstration. The Indians are watching the approach with curious vigilance. Against the blue and gold of river, trees and sky the brilliant colors of their robes form effective contrast.

The Pioneers. The French trader came and accomplished his task.

The next great historical movement is shown in the southeast pendentive. (Page 62)

The Anglo-Saxon pioneers came from the East, in the main from Kentucky, Pennsylvania, Virginia, and the Carolinas. They were the descendants of those resolute souls who dared to leave the conservatism, the oppression of Europe to found a new state in a new world. In the last years of the eighteenth century and in the beginning of the nineteenth these hardy frontiersmen came to Missouri in a never ending stream. Sometimes they came overland in covered wagons drawn by oxen. Sometimes they floated down the Ohio River and rowed up the Mississippi and the Missouri to their new homes. They settled some of Missouri's most prosperous counties. These picked men, fearless, determined, brought families, tools, livestock. They came to acquire lands, to conquer the wilderness, to till the soil, to build houses, to establish schools, to found a state.



THE HOME MAKERS (See Page 65)

It was largely their descendants who later pushed on to the winning of the West. These later Missourians became leaders in the formation of all the states between Missouri and the Pacific Ocean.

It is eminently fitting that these pioneers to Missouri should be immortalized in this painting.

In the background is the forest primeval. The covered wagon is the most important mass in the picture. On the front seat is the pioneer mother with her babe, helpless, timid, but with a lofty courage that casts out fear. Two sturdy boys complete her brood. One rides one of the oxen which draw the wagon, one plays near his father's side, both with the unconscious courage of childhood. The leader stands by the side of his oxen. He is simply clad with blanket on his shoulder, powder-horn at his belt, the ever ready rifle held easily in his hand. The grazing oxen show that the little cavalcade has stopped. A friendly Indian points the way. A companion peers anxiously into the forest. The pioneer stands calmly alert, resolute, equally prepared for wild beast or for prowling savage.

The Home Makers (Page 64). The third step in orderly development is the building of the home. This is the subject of the southwest pendentive.

The predominance of the trapper and the fur trader in Missouri is over. The nomadic stage of the pioneer is past. The threatening dangers of frontier life have been, in some measure, overcome. The fields have been cleared for cultivation. The time has come to lay the foundations of the permanent state deep and strong.

With keen discernment, with fine discrimination, the artist chooses as the corner stone of that foundation the first Missouri home. For as nowhere else in our country home owning is the characteristic of our Missouri people.

In the background on the right, oxen are ploughing. On the left lumbermen are felling the trees for the log house in which the early Missourian lived. In the foreground carpenters are fitting the timbers together and the house is already taking shape.

It is a scene of tranquil peace and fruitful industry. Boys are playing with a goat, a hen scratches for her chickens. At the left a youth is gathering fruit, a prophecy of Missouri's famous orchards. A hunter idly gazes on the busy scene. In the center, dominating the canvas, queen of the home, stands the mother with her child.

The whole pendentive is a lyric poem celebrating the glories of a state whose immovable foundation rests upon the home.

The Builders (Page 66). The northwest pendentive represents the climax of the story and is the masterpiece of the series, magnificent in its balanced masses, superb in design, splendid in action, glorious in color.

The subject is the manifold activities, the teeming life, the intellectual power of the modern state. Only a genius could in a single panel express or even suggest the possibilities of such a theme. As the epitome of his modern state, the artist goes to the metropolis, St. Louis, whose founding was portrayed in the first pendentive. Among the countless activities of the city through the years, the artist selects the building of the Eads Bridge. This, the first great bridge across the "Father of Waters,"



THE BUILDERS (See Page 65)

was the engineering triumph of its day. It united the East and the West and made possible the vast commerce which for two generations and more has passed to and fro over its arches.

In the painting its magnificent arches are rising in the background spanning the river and binding the entire composition into unity. Workmen are busy in its construction, smoke and steam of engines float across the scene, giant cranes lift the girders into place. In the foreground brawny smiths, naked to the waist, hammer the metal plates into shape. Stevedores bear the produce of the state in bales and boxes through the throng to market, suggesting the busy life of these rivers which have played so important a part in the development of our state.

So the Eads Bridge, with its commerce, the mighty rivers with their traffic, suggest what is behind and beyond these things. We become conscious of all the people of this great commonwealth with their farms and their manufactories, their schools and their churches, their intellectual and their spiritual life, which are at once the cause and the result of the material activities represented in this great panel.

The Eye of the Dome

160 feet above the third floor in the center of the dome is a circular canvas 36 feet in diameter. On this Brangwyn has painted four colossal figures representing the main-springs of the prosperity of the state, agriculture, commerce, science and education. Each figure has two small attendants.

They are painted in soft shades of blue and gold. Their heads project into the dark blue center of the "eye" on which the signs of the zodiac are painted in gold.

Mother Earth typifies Agriculture with the implements of the husbandman and the products of the soil.

Commerce is a merchant holding the model of a ship. Behind him is a globe over which ships go sailing.

Science is the draped figure of a man surrounded by cog-wheels and other implements of applied science.

Behind the draped female figure of Education is a globe. At her feet are, on the one side a church and on the other a lute, giving pertinent suggestion that Education should include both religion and art.



EYE OF DOME



A--EARTH

(See Page 69)

B--WATER

THE LOWER DOME

The paintings of the lower dome can best be examined from the ground floor of the Capitol.

Through a circular opening in the crown of this dome the great pendentives above are distinctly visible.

So Brangwyn has used the eight panels of the lower dome as an allegorical introduction to the historical themes portrayed in the great dome above.

The four larger panels, to the east, north, south and west, contain representations of the elements, earth, water, fire, air, realms of nature which, one by one, man has subdued and made subservient to his will. Between them are Agriculture, Science, Education and Art, by means of which man has effected this conquest.

Earth. On the eastern side is Earth, an opulent panel, gorgeous in color and full of exuberant life. A matron bears upon her head a large basket filled with the fruits of the soil. In the right foreground is seated the muscular figure of the husband, also with brimming basket. The third of the eternal triangle of love, faith, and the renewal of life, is the boy leaning forward to pluck the bunch of grapes which signify his inheritance of joy. On the left a reaper with a sickle is busy with the ripened grain. In the background the sheaves are being loaded on the wagon. Poppies are mingled with the grain. Vegetables are scattered on the ground. The fullness of life, fruitful production, the prophecy of the continuity of the race, are all here. (Page 68A)

Water. On the north side of this dome is the element water.

In the left foreground fishermen with vigorous effort are hauling in their well filled net. At the right boys are drying themselves after bathing. In the background builders are constructing a boat. The central figure again is the mother with her child.

Transportation, food, health, these come from the "life-giving sea."

Rushes and flowers, which grow by the water's edge give a dash of color to the scene. (Page 68B)

Fire. On the south side is fire. (Page 70C)

Man is the animal which uses fire. Since the time when Prometheus of old stole fire from heaven and brought it in a hollow tube to earth, by its use man has slowly become master of earth, of sea, of air.

In the background of this picture laboring smiths are seen appearing dark against the glowing light of the forge fire. In the right foreground is the potter with his wheel. Again the family watch the progress of the work as he prepares the clay for the firing. At the left with modern machinery workmen are cutting steel threads. Fire is the handmaid of the potter, the smith, the engineer. So this panel chants a paean of industry.

Air. Air is the last of nature's realms to be conquered by man.

(Page 70D)

From the time when Daedalus fashioned the wings by which he and his son Icarus escaped from the labyrinth of Crete, man has striven to imitate the flight of the eagle. Today we pass over the kingdoms of the



D AIR

(See Page 69)

C—FIRE

earth with the speed of the sun and measure the breadth of the sea by hours. The world has become so small that the nations must perforce learn to live at peace.

But the artist has avoided the obvious and the realistic. He has portrayed neither the balloon of Montgolfier, the aeroplane of Wright, nor the dirigible of Zeppelin. In the first glory of the springtime with its sunny cloud-flecked sky, he has wrought in symbolism as beautiful and free as the flight of the birds winging their way across the scene.

The boy with his toy ship calls to mind the white-sailed vessels which traverse all seas. The shepherd blowing his simple pipe foretells the vibrating columns of air that swell in divine harmony under the masterful touch of the great organist. The man studying the wings of the cockatoo suggests the flight of Lindbergh and his plane.

The conquest of the fourth of the elements is complete and the romance and the poetry of the artist's symbolism is expressed in the simplest terms of the phenomena of nature.

On each of the four remaining panels is a group of figures under an archway of flowers. They are not in full color like the paintings of the elements, but in a pale monochrome, as if to suggest poetically the intellectual and spiritual quality, the symbolical nature of these pictures. They alternate with the representations of the four elements in the circuit of the lower dome.

These paintings represent Agriculture, Science, Education and Art, and suggest the higher powers in man. (*Page 22 A-B-C-D*)

The greatness of Brangwyn's conception is at last fully revealed.

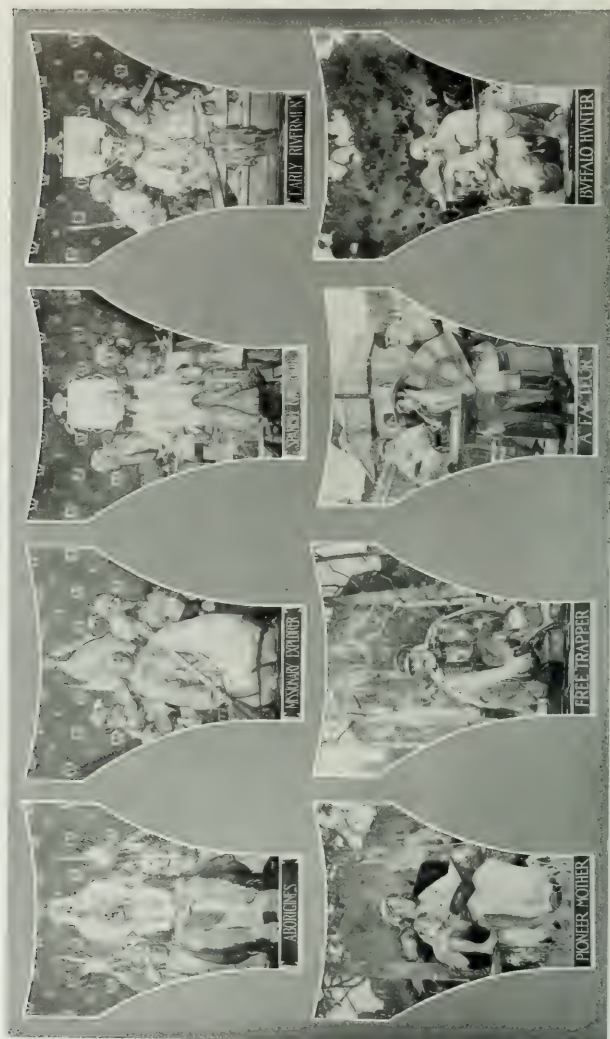
In the great eye of the upper dome are the four colossal figures whose heads touch the heavens. They are genii who preside over the destiny and reward the labors of mortals.

In the lower dome we see how man has through the long cycles of time gradually conquered his environment. In the long struggle he has developed his own God-given powers through the practice of Agriculture, the experiments of Science, the intellectual power of Education, and the creative genius of Art.

In the pendentives of the upper dome, in this, the center and most important portion of the Capitol, Brangwyn has in the most masterful way shown four great stages in the evolution of our state. He has done this, not by celebrating the brilliant achievements of distinguished individuals, but by presenting in each of the four periods the character and characteristics of our citizens. He has shown to us the worth of the plain people. He has chanted a noble epic to the dignity of labor.

Romance is there, but it is the romance of reality. Strong sentiment is there, but no weak sentimentality. Democracy is there, but it is a sturdy democracy with fine purpose and lofty achievement.

To blend the real and the ideal, the symbolical and the actual in such a complete and harmonious fashion with such a perfect appreciation of history and such a complete command of the painter's technique is the work of a great artist and a great man.



SMALL DOMES (See Page 73)

THE FOUR SMALL DOMES

By ALLEN T. TRUE, of Denver, Colorado

On the third floor of the Capitol, grouped around the massive pillars which support the great dome, are four small domes. These form an integral part of the central area and their decorations should be intimately connected in matter and treatment with Brangwyn's great pendentives. Therefore this work was assigned to Allen True, who was not only a pupil of Brangwyn, but also assisted that artist in preparing his great paintings for the Capitol. True has therefore selected those subjects for the pendentives of his small domes which in each case harmonize with the time and the theme of the neighboring pendentives in the large dome.

The Northeast Dome (Page 72)

From the Landing of Laclède to the Louisiana Purchase

1. *The Aborigines.* An Indian chief who might have been a friend of the white man, a man of great honor according to his lights, wise, crafty, perhaps cruel, but withal of much nobility.

2. *The Missionary Explorer.* Not representing any particular creed, but one of the religious zealots whose courage, convictions and hardihood kept them at the forefront among explorers when the West was a wilderness.

3. *Spanish Governors.* A representative of his majesty, the King of Spain, who brought the pomp and authority of the old world to the new, when the hamlet of St. Louis was seat of authority for a vast yet unpeopled territory.

4. *Early River Men.* The hardy, independent and happy men of the river who were the connecting link between the early settlements and the outside world via New Orleans.

The Southeast Dome (Page 72)

From the Louisiana Purchase to 1830

1. *A Pioneer Mother.* One of the sweet and capable pioneer mothers who made a clearing in the wilderness home. She and her kind for generations have made possible all that is fine in the history of Missouri.

2. *The Free Trapper.* One of the hardy fur trappers who roamed the wilds at will, beholden to no man. Hard living, hard fighting, alert and wary, he trapped throughout the whole of the unknown west and was better known to the Indians than to civilization.

3. *The Bourgeois or Facteur.* The governor of the trading post or fort who represented the owners of the fur company or was himself part owner, in the days when the fur trade was at its height. A resourceful and forceful man of character and vision.

4. *The Buffalo Hunter or "Skin Hunter."* The man who hunted the buffalo when thousands of them roamed the prairies of the West.



SMALL DOMES (See Page 75)

The Southwest Dome—1830-1850 (Page 74)

1. *The Freighter.* The man who drove the Conestoga Wagons filled with supplies for the western settlements when hundreds of wagon trains moved out over the state and the overland trails were worn deep and dusty.

2. *The Railroad Builder.* One of the far-seeing, visionary yet practical men who carried the "iron roads" westward over the prairies and helped to make their vast resources accessible.

3. *The Cattle Man.* The cavalier of the plains whose saddle was his pillow and whose song was sung to the vast herds of cattle which fattened on the unfenced prairies of deep lush grass.

4. *The River Pilot.* The most typical Missourian. He piloted those picturesque flat boats over the tortuous channels and unseen sand bars when the river traffic was in its heyday.

The Northwest Dome

1950 to the Present (Page 74)

1. *The Miner.* A worker of the present day with modern equipment. In time he too will be looked back upon as one of the typical historical characters. Meanwhile he is doing the day's work and adding to Missouri's prosperity.

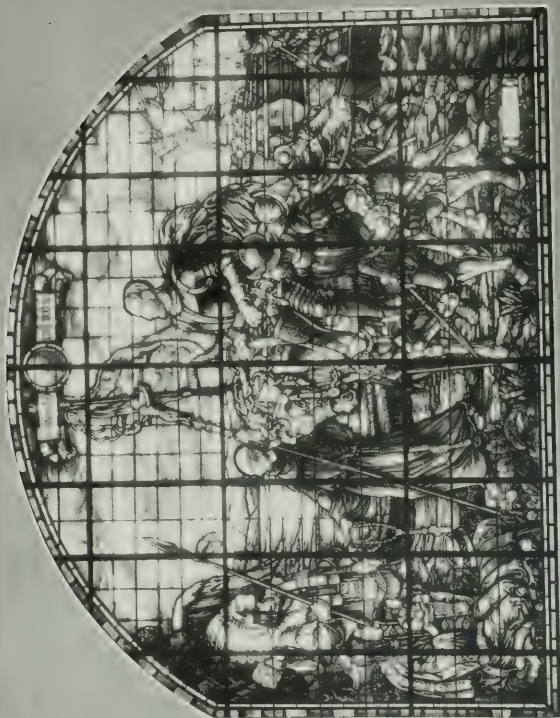
2. *The Builder, or Construction Engineer.* One of the men who plan, direct and oversee the big enterprises of construction.

3. *The Scientist.* In his laboratory studying and tracking the unseen forces which are being utilized today. Though inconspicuous he is one of the most typical characters of modern times.

4. *The Machinist.* Another of the men who are making, through the medium of mechanisms and machinery, the modern era so different from that of the pioneers.



ROSTRUM OF THE HOUSE



DE SOTO—PAINTED WINDOW—SENATE (See Page 77)

THE SENATE (Page 28)

In the painted window and the mural paintings of the Senate Chamber five periods of Missouri history are represented by the exploits of distinguished individuals, who in each case sum up important achievements of their time.

In this chamber the wall decorations were worked out by Charles A. W. Rinschede of New York, subject to suggestions by the artist of the four panels, Richard E. Miller, N. A., who also designed the stained-glass window, made by Paris-Wiley of New York, over the east gallery above the presiding officer's chair. This is a painted-glass window while the stained-glass windows in other parts of the Capitol are Mosaics, where each piece of the composition is prepared and the colors burned or fused by heat with the glass.

This room is a fine example of the highest art in decoration where all the colors are so aptly managed that their co-ordination brings about the rare effect of perfect visual harmony. The four panels, the work of Richard E. Miller, are of the highest type of mural painting. There is quite a difference between a mural and an easel painting. In the latter the artist, using his whole palette, leads the eye by realistic touches beyond the flat surface of his canvas into distances, but in the mural the values and color intensities are held in check so that only a shorter color scale is used. The vivid color and dramatic handling are avoided, so that the observer is always conscious that the painting is limited to the wall and does not project itself beyond it. In other words, great care should be taken that the decoration, be it color applied to the walls or the pictorial use of certain spaces, does not take precedence over the architecture in effect.

This fact is the charm of the Senate Chamber. The pictorial panels were first put up, the wall colors next, carrying up to the skylight in skillful gradations the soft notes of the predominating colors in the murals. It was found after all was completed that the New Hampshire marble columns, adjoining the pictures, which carry some cold notes of gray, were not given due prominence as an architectural feature, because of the peculiar tone given the wall all around the room in this zone. This was all done over. The gray was warmed up a bit and the columns now take their accredited place and the murals next.

The Painted Window (Page 26). The prehistoric period is represented by this window with a noble composition portraying the landing of DeSoto.

DeSoto was the first white man to tread the soil of Missouri. Under commission of the Spanish crown, he landed on the eastern coast, led his men amid innumerable dangers across the trackless wilderness, reached the Mississippi River, crossed it, spent the winter in what is now known as Missouri, only to find at least a grave beneath the waters of the great river he had discovered.

The window represents not the tragic end but the glorious beginning of his memorable expedition. The Spanish grandee, a stately figure in armor on horseback, has just landed from the quaint caraval. With the energy born of high hopes he is pressing forward with his companions. Indians on the shore await his coming.



DANIEL BOONE (*See Page 79*)

The figures are of rare distinction, the lines and masses of the composition are admirably harmonious, the cool blues of the color scheme seem to suggest the reserved aristocratic quality of old Spain.

The four panels, commencing at the right, are Daniel Boone at the Judgment Tree; President Jefferson greeting Lewis and Clark upon their return from exploring the great Northwest territory purchased from France; Benton's Speech at St. Louis, 1849, and Frank Blair's Speech at Louisiana, Missouri, 1866.

Daniel Boone at the Judgment Tree—The Colonial Period. In the first panel, Daniel Boone is seen seated at the base of the famous Judgment Tree, with his gun across his knees, giving heed to the accusers who have brought the transgressor, a squaw man with hands bound. His wife stands behind him in blue. Boone holds the position of Syndic, or Commandant of the Femme Osage District, Missouri being under Spanish rule. Note the Spanish flag in the background. He was vested with the prerogatives of judge, jury, and high sheriff, and could order the culprit whipped, banished or killed, but, from all accounts, his decisions were accepted as just.

It is interesting to note that there were three classes of the very small population of Missouri at that time (1794 to 1803)—the Indian, the French adventurers, and traders, who mixed readily and lived on good terms with the Indians, and the ones in the painting wearing the fur caps who are of the Anglo-Saxon stock. These came into the land to possess it and dominate it. They wanted titles to the domain and were ambitious to found homes secure from molestation. This picture was designed to set forth the value of this great pioneer character in sharing the civic and social life of the first of the white race to make this territory their home. The general impression of Boone is that he was a brave and noted pioneer hunter. This was true, but he was much more, and a correct view of what he accomplished can only be understood by a brief survey of conditions when he came to Missouri in 1799 at the solicitation of Trudeau, the then Spanish governor of St. Louis. Trudeau desired a larger population for the territory to the end that the English, who had sinister designs for the control of the Mississippi, might be held off. Boone at this time had moved away from Kentucky, discouraged because of losing his land through defect in title. When the invitation reached him he was living on the Kanawha River in West Virginia. His fame as a pioneer organizer had become international because of the publication and sale of his biography in Europe. When he departed with all his household effects and domestic animals for the new land he was given a great ovation by his neighbors and was greeted by all the settlements along the Ohio River as his flatboat passed. When he reached St. Louis, the great pioneer was sixty-five years old, but full of hope and vigor. He accepted a grant of land, and, directly and indirectly, influenced a large number of acquaintances from Kentucky, Tennessee, and Virginia and the Carolinas to migrate to the new realm.

Emigrants were always directed to Daniel Boone's place on the Femme Osage west of St. Charles. In this picture Boone is surrounded by the newcomers. The great unwritten chapter in Boone's life is the great influence he exerted in these years on emigration. This sterling



JEFFERSON, LEWIS AND CLARK (See Page 81)

stock of people furnished the pioneers which in later years made Missouri the Mother of the West.

These great Capitol decorations are not placed simply for the purpose of expounding beauty and art, but to inspire in succeeding generations patriotism. Without a knowledge of history there can be no patriotism. Without a reverence for our pioneer forbears there can be no respect for the government they sacrificed to build. Boone loved Missouri. When in 1803 it became a part of the United States he loved her the more. From the wild-cherry tree of the forest he built for himself a coffin, and kept it carefully against the day. In September, 1820, when the territory had practically passed into statehood, he was placed to rest and the Legislature, then in session in St. Louis, adjourned a day in his honor.

President Jefferson Greeting Lewis and Clark. The second panel, to the right of the Lieutenant Governor's chair, represents the period of the Louisiana Purchase.

In May, 1804, Lewis and Clark, acting under orders from President Jefferson, left St. Louis on their memorable journey to the Pacific. They explored an unknown country, making careful records of the soil, the fauna, the flora, the Indians of the west. Their first winter was spent at Fort Mandan in what is now North Dakota. On their return they reached St. Louis in September, 1806. Then they proceeded to Washington to report to the President.

The painting shows how Jefferson hastened to greet the intrepid explorers on the porch of the White House which was burned by the British in 1814.

In the center of the picture the President grasps the hand of Clark whom he now meets for the first time. At Jefferson's left stands Meriwether Lewis who had formerly been the President's secretary.

Friends and servants of the President, companions of the explorers, Indians with the characteristic products of the great west add interest to the scene. This Lewis and Clark Expedition became famous for revealing the vast resources of the Louisiana Purchase.

Benton's Speech at St. Louis, 1849. The next panel shows Senator Thomas H. Benton, the fervid champion of the West, constantly predicting its future greatness and bringing down the ridicule of the East for his persistence. For many years he tried to induce Congress to appropriate funds for building a railroad from St. Louis to the Pacific. The east retaliated with the argument: "Why bother about the west with its deserts and its savages? The best interests of this country lie in cultivating the trade of the east, where we now have a market for our furs and raw materials, and where in exchange we may obtain the finished products we are not ready to produce. Far better for us to go to the East, to India."

Benton, in this picture, is addressing a mass meeting gathered in the St. Louis Court House, October 17, 1849. On the platform behind him are seated the Mayor, John M. Krum, and Stephen A. Douglas. In the audience at Benton's left with the tall hat, is Isaac H. Sturgeon, the first president of the North Missouri Railroad, or Wabash. The man with side-whiskers is Thomas Allen, second president of the Pacific



BENTON AT ST. LOUIS (See Page 81)

Railroad. The one to his right is John O'Fallon, the first president of the Pacific Railroad. The one with folded arms is Trusten Polk, later governor and United States Senator from Missouri. The two figures at the left are inspecting the subscription list, at this time totaling \$200,000.00. Benton had in mind the vision of Columbus when he sailed westward to reach India. Here follows a part of his speech:

"Let us rise to the grandeur of the occasion. Let us complete the grand design of Columbus by putting Europe and Asia into communication and that to our advantage, through the heart of the country. Let us give to his ships, converted into cars, a continued course unknown to all former times. Let us make the iron road, and make it from sea to sea; states and individuals making it east of the Mississippi, the nation making it west. Let us now in this convention rise above everything sectional, personal, local. Let us beseech the national legislature to build the great road upon the great national line which united Europe and Asia—San Francisco at one end, St. Louis in the middle, the national metropolis and great commercial emporium at the other; and which shall be adorned with its crowning honor—the colossal statue of the great Columbus—whose design it accomplished, hewn from a granite mass of a peak of the Rocky Mountains, overlooking the road—the mountain itself a pedestal and the statue a part of the mountain—pointing with outstretched arm to the western horizon, and saying to the flying passengers—"There is the East; there is India'."

The painting shows Benton at the conclusion of this magnificent peroration. He stands with his hands resting on the rail of the speaker's platform serene and confident, looking over that notable audience.

The composition of this panel is especially noteworthy. When the critic considers that these panels in the Senate Chamber are 19 feet high and only 8 feet wide, he is filled with admiration for the skill of the artist in filling the spaces so admirably.

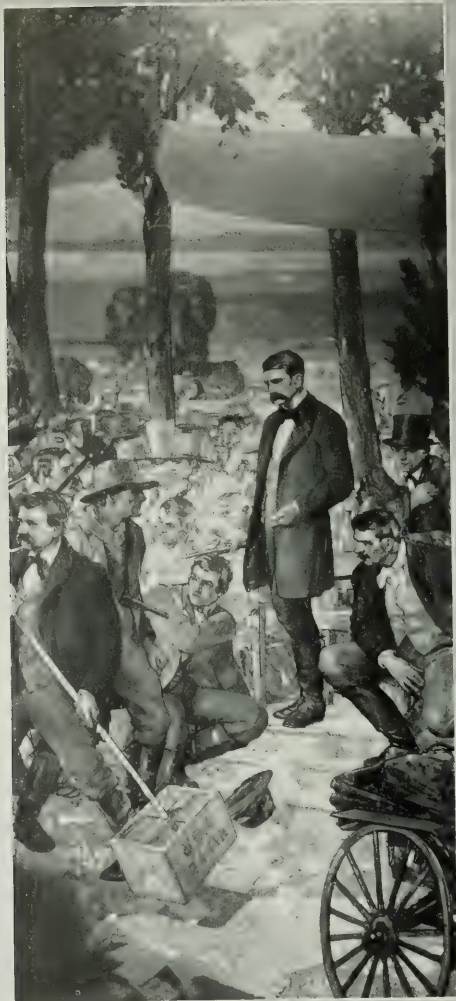
Blair's Speech at Louisiana, Missouri, 1866. The last panel is devoted to Frank P. Blair.

Blair inherited the policies of Benton and to Blair, more than to any other one man belongs the credit of keeping Missouri in the Union during the Civil War. He was a Union general and fought for the Union throughout the war. When Grant was asked to name his bravest and most efficient fighting generals, he named Blair and Logan. Absolutely fearless he was, also absolutely just.

In 1865 the famous "Drake Constitution" was adopted in Missouri. This provided that before a man could vote in this state he must subscribe to a "test oath" swearing that he had neither directly nor indirectly given aid or comfort to the Confederate cause. This practically disfranchised one-third of the voters of the state. Under this constitution also no director of a corporation could function, no doctor could practice, no lawyer could plead, no minister could preach unless he subscribed to the same oath.

Blair at once denounced the test oath and declared that he would take the stump for the Democratic party.

The first speech of his campaign, which was the first Democratic speech made in Missouri after the Civil War, was announced to be given

BLAIR AT LOUISIANA (*See Page 83*)

in Louisiana, Missouri. Word was sent to Blair that he would be shot if he came to Louisiana for this purpose.

Nevertheless he appeared, ascended the platform, unbuckled a holster, laid two Colt revolvers on the speaker's desk, and said: "I understand that I am to be shot if I speak here today. Perhaps we would better attend to this ceremony now." No demonstration was made and he began to speak. He had not proceeded far before a red faced fellow in the audience sprang up and shouted: "He's a damned rebel. Throw him out." Crooking his finger at the man, Blair replied: "You come and throw me out." This is the incident shown in the painting.

His commanding presence held the crowd in check, so without further serious interruption Blair finished his speech and later in the campaign spoke at Moberly, Marshall, and Warrensburg.

Frank P. Blair has a unique distinction. Because of his distinguished service to the Union in the Civil War, Grand Army posts have been named for him. Because of his services to the ex-Confederates after the war, Confederate soldiers named their sons after him.

So Blair may well represent the Missouri of the Civil War Period.

When the East asked Missouri to name two of her greatest sons to be placed in Statuary Hall in Washington, D. C., the unanimous vote of Missouri was for Benton and Blair.

Two Paintings

by E. L. BLUMENSCHIN, N. A.
of Taos and New York

On the north and south of the Senate Chamber are two spacious and attractive entrances. In each of these is a niche nine and a half feet high and five feet wide admirably adapted for the display of works of art.

Here are installed paintings by E. L. Blumenschin.

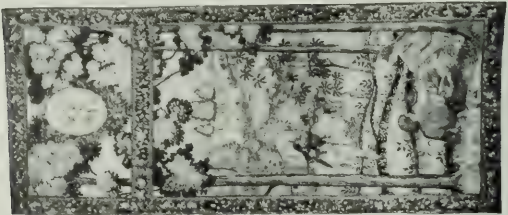
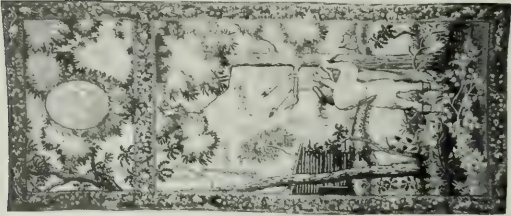
At the South Entrance

GEORGE CALEB BINGHAM

The mosaic at this entrance represents George Caleb Bingham who was born in Virginia in 1811, but as a boy came to Missouri. He grew up in and near Old Franklin and Arrow Rock. As a boy he learned the cabinet-makers trade and learned it well. He also found time to study both law and theology. Later he entered politics, became a very effective political writer and speaker and was a member of the Legislature. During the Civil War he served in the Union Army and became treasurer of Missouri. Later he was appointed Adjutant General of the State.

In fact, he was active, effective and influential and, apart from his work as an artist, must be considered one of the notable citizens of our State.

When Bingham was quite young a roving artist, probably Harding, came to Old Franklin, and inspired the young cabinet maker to become a painter.



TAPESTRIES, SENATE LOUNGES (See Page 89)

Art schools were unknown in Missouri in the early thirties of the nineteenth century. The young artist made his own brushes, dug many of his colors from the bluffs along the Missouri River and improvised canvasses by covering his stretcher with a linen tablecloth. He studied painting in Philadelphia and later went to Dusseldorf in Germany for further instructions.

Portraits were in his day the only paintings for which there was an assured market, and likenesses by Bingham are among the cherished possessions of old Missouri families.

His claim to fame as a painter however rests upon "The Jolly Flat Boatman" and "In a Quandary" representing life on the Missouri River, upon the Election Series: "Canvassing for a Vote," "Stump Speaking," "The County Election," and "The Verdict of the People," and upon "Order Number 11," portraying an incident in the Civil War.

These paintings are among the most important documents which tell us vividly and interestingly of Missourians and life in Missouri in the forties and fifties of the last century. They show that the artist had remarkable keenness of observation, rare skill in delineation and great ability in characterization. In his day he had and deserved the title: "The Missouri Painter."

Using for the likeness a portrait of himself painted by Bingham when he was twenty-four years old, Mr. Blumenschein has represented the painter in the full tide of creative work with brush in hand and palette on arm. The background is a prophesy of what the artist was to do in the future for it is full of suggestions of his "County Election."

At the North Entrance

GENERAL JOHN JOSEPH PERSHING, Commander in Chief of the American Forces in the World War

In the Senate Chamber, DeSoto represents the pre-historic period. Daniel Boone is the outstanding figure of Colonial times. Lewis and Clark are the heroes of 1804. Benton is the great Missouri statesman of the middle of the nineteenth century. Blair embodies much that was finest in the Civil War and in the Reconstruction Period.

We are fortunate indeed that we can add a sixth great Missourian to this, our Missouri "Hall of Fame." General Pershing as Commander-in-chief of the A. E. F. in France, will unquestionably go down in history as one of the most distinguished Americans and one of the most representative Missourians of the period of the World War.

Paris was once the capital of the country we now call Missouri. It was therefore peculiarly appropriate that a Missouri general should, as a representative of the American people, visit the grave of Lafayette.

"If men see after death what passes here below," what must have been the feelings of Lafayette when four score and three years after his bodily death he looked down from his home in the celestial habitations and saw France again in dire danger, sorely pressed by foreign foes, fighting for her life, and a general in an American uniform standing by his grave in Picpus and heard him say: "Lafayette, we are here."



SENATE LOUNGE (See Page 89)

THE SENATE LOUNGE

(*Pages 86, 88*)

The Senate Lounge is the large room at the east end of the third floor. This room was decorated by Charles Rinschede, and the ceiling, which though ornate is in splendid co-ordination with the carved oak finish, was the work of A. Flood of Kansas City, Missouri. The four large panels and several smaller ones are filled with tapestries woven by the Edgewater Tapestry Looms, Edgewater, New Jersey. The artist, manager, and designer is Mr. Lorenz Kleiser. It was an unusual and fitting idea to use these fabrics for a decoration, not only because it was novel but for the reason that the soft color harmonies of the tapestry are so restful and appropriate for a lounging room. The ceiling reflects one of the dominant panel tones and with the furnishings all the color features are successfully tied together. There are four main panels—five feet by eleven feet, six inches—and six small spaces. The subjects exploited in these are consistent with a quiet meditative room and represent peaceful occupations.

River Traffic has as its foreground the husbandman of pioneer days ploughing with his oxen, while in the middle distance a steamboat wends its way on the broad Missouri.

The Santa Fe Trail portrays the slow passenger service of the stage and the covered wagon with a group of hunters in the foreground resting before a camp fire.

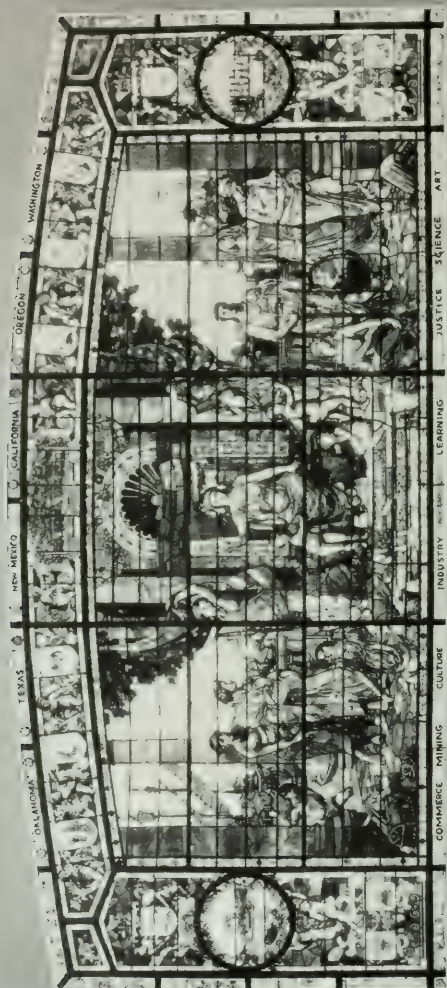
The Fur Trade features the log cabin, the hunter skinning a deer fastened by the hocks to a tree. In the background some Indians are engaged in the chase.

Lead Mining gives a view of the early Frenchmen with homemade windlass hoisting from a prospect hole the lead nuggets of our primitive commerce.

The smaller spaces depict, in well-balanced design, the flintlock and powder horn; the candle lantern with pick and shovel; the agriculturist's scythe and fork; the anchor and steering wheel of a river steamboat. The borders of all of these panels are formed of the various wild flowers of the State.

These tapestries are designed by a drawing in color full size. A warp is laid over this design and skilled workmen, with the yarns of various hues at hand, weave and knot in exact form and color of the design. The work is slow and laborious. The wool composing the fabric is washed and dyed by a special process. Only tested and fast vegetable dyes are used, as in our best Oriental rugs.

Four workmen required months to complete one of these panels. This form of decoration harks back to the Middle Ages in Europe when rough walls must be hidden and cold drafts of the weather kept out for the comfort of our first nobility.



GLORY OF MISSOURI, MOSAIC WINDOW, HOUSE (See Page 91)

HOUSE OF REPRESENTATIVES (*Page 30*)

The decorations of the House are dedicated to the Glory of Missouri.

On the western wall, above the speaker's desk, is a large mosaic glass window by H. T. Schladermundt of New York, which in glowing colors portrays the Glory of Missouri in Peace. (*Page 90*)

In the center of the window is Missouri enthroned; at her right are allegorical figures representing Commerce, Mining, and Agriculture. On her left are Justice, Art and Science. In a circle on the left a river steamboat suggests the commerce of the great rivers. In the circle on the right the "Old Columns" of the original State University building at Columbia symbolize what education has accomplished in the state.

Missouri is well named the "Mother of the West." From Missouri as from no other state the tide of migration has gone through all the states between Missouri and the Pacific. So when the artist of this window asked for the names of the twelve states whose colonization and development have been particularly the work of Missourians, their names were not far to seek.

To the southwest, Oklahoma, Texas, New Mexico. To the northwest, Wyoming, Montana, Idaho. On the far west, California, Washington, Oregon. Through the center, Kansas, Colorado, Utah. Therefore the names and the coats of arms of these states are wrought into the border of this beautiful window to show how in the arts of peace the influence of Missouri has penetrated and permeated the great West.

On the wall opposite Schladermundt's window is Charles Hoffbauer's great painting representing the Glory of Missouri in War.

The artist is a Frenchman from Paris whose ancestors came from Alsace. (*Page 92*)

For a number of years Hoffbauer had been in this country painting. At the beginning of the World War, he was at work in Richmond, Virginia, decorating Battle Abbey with scenes of the Confederacy.

At the call of France he dropped his brush, returned to his country, enlisted as a common soldier and entered the war. After serving two years in the ranks his ability as a painter was recognized and he was placed in the camouflage division. Because of his familiarity with America and his knowledge of English he was assigned to duty with the American forces.

He served through the war and then returned to complete his work on Battle Abbey. From his close association with the American troops in France and because he was one of the greatest painters of battle pictures in the world, Hoffbauer was singularly fitted for painting this great mural.

After his sketch had been approved by the Commission he returned to Paris to paint the canvas.

No studio in France was large enough for his purpose. He importuned the French Government to allow him the use of an aerodrome and inquired the cost. "For whom are you painting this?" asked the Commandant. "For the Missouri House of Representatives," was the



GLORY OF MISSOURI IN WAR (See Page 91)

reply. "Then," said the General, "it will cost you nothing, for we remember the Missouri Thirty-fifth who broke the Hindenburg line where we had spent four years and forty thousand men. You shall have it for nothing. Only you must put into the faces of those boys the courage that carried them through."

In view of the time when the picture was painted and of all the attendant circumstances, it was inevitable that "The Glory of Missouri in War" should be a scene in connection with the World War.

However, no particular battle was selected and no enemy troops are shown. Missouri troops (Missouri models only were used) are passing through the devastated regions of France. They have just left a shell-torn village and are approaching the front. Behind them is a glory of light as if their very presence had brought blessing.

All branches of the service are there—infantry, artillery, Red Cross, transport, courier, machine gunners. In all alike burns the unquenchable fire of Missouri courage and the strenuous activity of Missouri efficiency.

In spite of the great size of the painting the composition is so masterful, the action is so unified, the heroic purpose and spirit are so all pervasive that the canvas glows with vitality and life.

The wall decorations, carrying twenty-seven different hues, by Charles A. W. Rinschede of New York are placed so skillfully as to leave the impression that the whole room was done by one stroke of the brush.

In the general plan of the capitol decoration, it is evident that the building is considered as constructed for the transaction of State business and to be a fitting monument of the State's progress. It is not, in any sense of the word, an art gallery, which might contain a variety of whatever great artists might produce. It is not a place to exploit any school of painting or of sculpture, but its decorations, in motto, in quotation, in painting, and in sculpture reflect the fundamental principles upon which the government was founded.

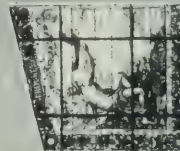
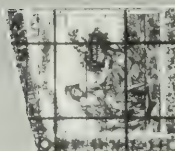
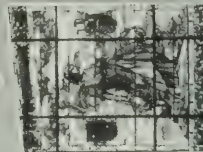
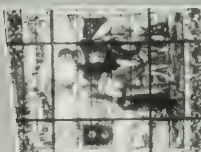
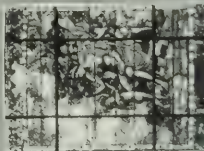
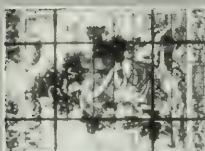
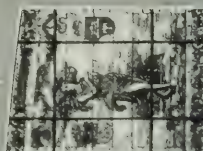
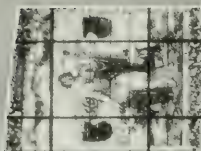
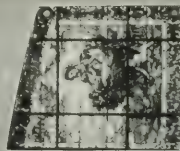
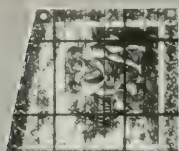
Pictures and sculpture record events which represent the history and progress of its people towards the highest ideals in government. This policy has been sedulously observed by the Decoration Commission, so that their work has co-ordinated so perfectly with the work of the architect that a beautiful harmony is the result.

There are two elements to true decoration: visual harmony, which is the true music of color; and literary harmony, which contemplates subjects which mentally fit the place. In this room, both these requirements are ably met. Balancing each other are these two themes—"The Glory of Missouri"—in Peace and in War.

On each side of this room, at the top, are ten beautiful stained-glass windows, by Schlattermundt, representing the greatest characteristics of Democracy. (Page 94)

Commencing at the left on the north side, the following subjects are put into pictorial form:

A. *Liberty*. There is no higher or better conception of Liberty with all it means to us and to the world than our own Goddess of Liberty. She is seated upon a high plane, her shoulders draped with Old Glory.



the eagle at her right hand, and above her left our National motto - "E Pluribus Unum."

B. *Equality.* The two evenly-matched athletes in this window are not intended to represent that all are equal in ability, but that in our land all contestants shall have a fair show. That all are equal before the law and that the good sportsmanship of our people will see to it that no one loyal to the principles of our government shall be hindered in the pursuit of life, liberty and happiness.

C. *Law.* Upon a throne is seated a dignified figure, holding in her right hand a volume of the law, while in her left is a tablet upon which is inscribed "Lex et veritas." The cherub with the fasces calls to mind the Roman lictors and the power of the law. The cherub who is absorbed in reading a scroll at the feet of her, who, in this composition, represents the law, suggests that well-worn phrase, "Ignorance of the law is no excuse."

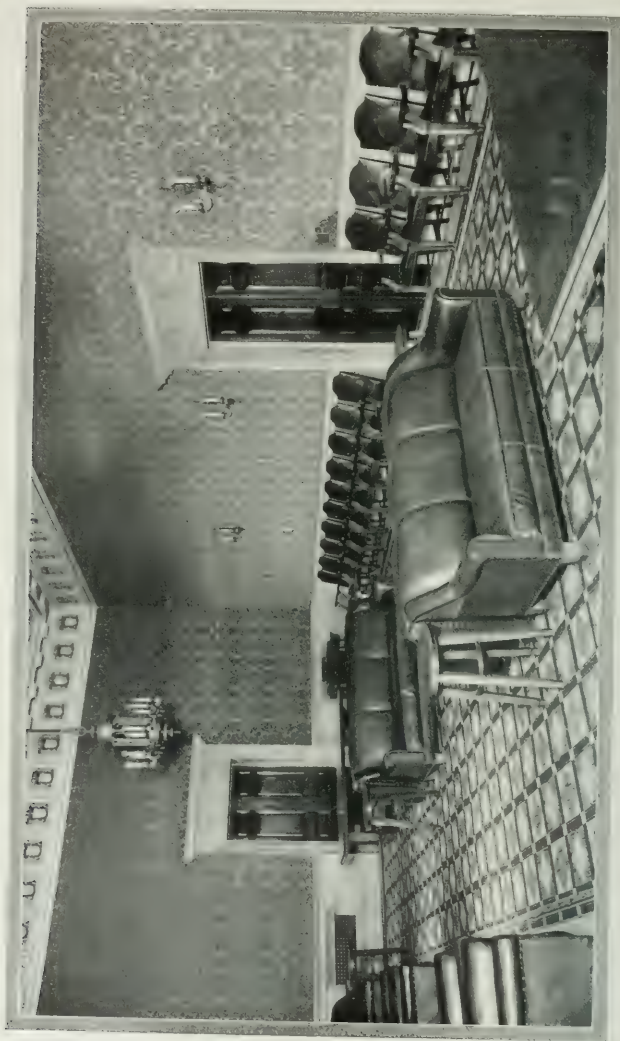
D. *Justice.* This female figure is not blindfolded, as is usual. She stands firmly upon a rock, a shield under her right hand, and a scepter of authority in her left. Justice in the affairs of men is a queer mixture of the human and the divine. Sometimes there is law in it, sometimes there is mercy in it, and to put into allegory this double ingredient, the shield upon the left, with the scales is the human, and the shield on the right bearing the cross is the divine. "Justice tempered with mercy."

E. *Fraternity.* Fraternity is friendliness. The tendency of the human-kind is to mix socially. This urge gradually wanes with advancing years, for each year we make fewer friends. In children it is the strongest, for race, color, or social position is no barrier to them. Hence, in this window Fraternity is represented by two children. The word "Fellowship," is a good synonym for and explanation of the title "Fraternity."

F. *Progress.* The powerful figure in this window was not posed alert and standing, because, although power and action are essential to Progress, the seated pose suggests that great results come from careful plans. He assumes the garb of Mercury to represent the speed of Progress and salutes the flying plane as it overcomes the problem of aerial navigation.

G. *Honor.* This heroic figure, although crowned with the laurel wreath of fame, herself represents that type of generosity that does not forget the ones who fought and went down. She holds in each hand a wreath, as a tribute to their memory to be laid upon their last resting place. The pennant, in folds surrounding her, bears the words, "Glory, Renown, Faithfulness, Victory, Fame." The shields are designs in our national colors. The one to the left represents the soldier and citizen, the one to the right, which includes the eagle and crown, signifies national honor.

H. *Truth.* A comely matron surrounded by cherubs is viewing herself in a hand-mirror, which reflects every line with strict accuracy. The truth is never complete if only a part of the facts are revealed as fact, "The truth, the whole truth, and nothing but the truth" is the



HOUSE LOUNGE (See Page 97)

"Naked Truth," so, in this composition, notice the cherub pulling back the robe which hides her form.

I. *Virtue.* So exalted a human trait as virtue is here represented by an angel walking upon the earth's high places. Woven in the design about her are the following titles: "Right, Morality, Quality, and Temperance." Virtue must be consistent and so on each side are shields surmounted by crowns, one representing Night and the other Day. She yields not to temptation day or night.

J. *Charity.* In allegory, what finer examples of real love in action, which is charity, than the instinct of a mother who will make any sacrifice for her children and who is the first to pity and take to her bosom the orphan.

All the foregoing human qualities bind into one theme the Glory of Missouri in Peace and War, because no people completely attain all these virtues unless they are great, in both Peace and War.

Bronze Flag Standards

The four bronze flag standards, two in the House and two in the Senate, each for two flags, were designed, modeled, and cast by the Flower City Ornamental Iron Company.

The eight beautiful flags, four United States and four Missouri, were supplied by the Steiner Engraving Company, St. Louis, Mo.

The House Lounge

The decorations of this room consist of plain and decorative painting and a handsome tapestry covering for the walls.

This work was done by Trorlicht-Dunker of St. Louis.



BRONZE FLAG STANDARD



SECOND FLOOR CORRIDOR 1, 2, 3 (See Page 99)

SECOND FLOOR CORRIDOR

In the corridor of the second or Executive floor are twenty-two lunettes, approximately 12 by 6 feet in size. These are decorated with paintings portraying interesting incidents in the history of the state.

Over the door to the Governor's elevator.

1. *The Assembly of the Legislature at St. Charles in June, 1821* (Page 98)

By RICHARD E. MILLER, N. A., of Provincetown, Mass.

In an admirably balanced composition, the artist has depicted the moment when these picturesque pioneer legislators are assembling in the square at St. Charles in front of the building where the legislators are to convene. The flag designates the room in which the Assembly is to meet. Costumes and accessories are true to life and to the time.

To the left or west of the Governor's elevator, the first lunette on the right.

2. *The Assembling of Callaway's Rangers* (Page 98)

By BERT G. PHILLIPS, of Taos, New Mexico

Captain James Callaway, for whom Callaway county was named, is a fine representative of the heroic pioneers whose duty it was, in the early years of the Nineteenth Century, to lead their bands of rangers from outpost to outpost, wherever it might be necessary to protect the settlers against the depredations of the Indians.

Callaway was a grandson of Daniel Boone. In the War of 1812 and in his conflicts with the Indians, he proved himself a worthy descendant of that great frontiersman.

The incident chosen by the painter occurred on the morning of the day when Callaway met his death. The panel represents the place of assembly on the bank of the Missouri. Two women came to the camp of the rangers and reported that the Indians had stolen their horses and had committed other depredations. The rangers at once took up the trail, found and recovered the horses. On their return, as they were crossing Prairie Fork near its junction with Loutre Creek, they were ambushed by a large band of Indians and Callaway and several of his companions were slain.

The next lunette on the left.

3. *Early Lead Mining in Washington County* (Page 98)

By O. E. BERNINGHOUS, A. N. A., of St. Louis and Taos

The most important occupation of the settlers in the state in the early years of the Eighteenth Century was the mining of lead. These pioneers were French, who, headed by Renault and LaMotte, located in what is now Washington county about 1720. They brought with them artificers and several hundred slaves whom they bought in San Domingo to work the mines. They also supplied themselves with such mining equipment as picks, shovels, buckets, and windlasses, to enrich them



selves with the ore that had proven so plentiful throughout the upper part of what was then Louisiana, now Missouri. Lead mining in this same region has since developed into one of the leading industries of the state. The operations were in the main "diggings," for galena ore was found in a red diluvial marly clay sometimes extending 10 to 30 feet to limestone beneath. These "diggings" dotted the hillsides and valleys over a large part of what is now Washington county and their number reflects in no small way the activity and industry of those sturdy early settlers. The ore was transported by ox carts and pack horses across the rolling hills to shipping points located on the Mississippi River.

The three following lunettes on the left:

By WALTER UFER, N. A., of Taos, New Mexico

4. *Chouteau's Treaty With the Osages* (Page 100)

This is again but one example of many similar treaties.

The parley takes place in a fort overlooking the Missouri River. Through the wide open gate the broad reaches of the river are visible. The sky is gloriously blue and cloud-flecked. Without the fort stands the sentinel. Within Chouteau is eloquently and convincingly haranguing the Indians.

This scene brings vividly before us this phase of colonial life in Missouri.

5. *The First Circuit Court in Boone County* (Page 100)

Such open-air courts were held in many parts of Missouri in the early twenties of the Nineteenth Century.

The tree under which this particular case was tried still stands near Columbia. The first case heard in this court was a notable one. A bounty of \$1.50 was offered for each wolf scalp brought in. A shrewd hunter secured one wolf scalp. Then with a sharp knife he tried to divide it in such a way as to make two. His fraud was discovered, he was tried, found guilty, and fined \$5.00 for his offense. In the painting the accused himself is addressing the jury. The presiding judge, Judge David Todd, sits leaning against the tree, evidently not convinced by the argument.

6. *The First Discussion of the Platte Purchase* (Page 100)

For sixteen years after Missouri was admitted to the Union, a triangle of land containing 2,000,000 acres, lying between the Missouri River and a line extending due north from Kansas City to the Iowa border was a reservation for three Indian tribes. The presence of Indians here with no boundary between their reservation and the State of Missouri but an imaginary line was a constant menace to the settlers. Then this land, beautiful, well watered, fertile as the valley of the Nile, was most desirable for the new state.

At a regimental militia muster held at Dale's farm near Liberty, Missouri, in the summer of 1835 a movement began which resulted in



adding six prosperous counties to Missouri soil. At this muster the whole countryside gathered together. At the noon hour after morning parade a mass meeting was held. General Andrew S. Hughes proposed the acquisition of the Platte River country. This plan met with instant approval. A committee was at once formed consisting of such men as Judge W. T. Wood, David R. Atchison, former U. S. Senator, and General Alexander W. Doniphan of Doniphan Expedition fame.

A memorial to Congress was at once drafted praying that the land in question be added to Missouri.

Through the efforts of Missouri's delegation in Congress, particularly through the support of Senators Benton and Linn, the necessary laws were passed and, at the insignificant cost of some \$7,500, the "Platte Purchase" became a part of our State.

The necessary treaties with the Indians were negotiated by William Clark of the Lewis and Clark Expedition.

In the painting, General Hughes is addressing the mass meeting at Dale's farm. General Doniphan is leaning against a tree, and the entire assembly is following the speaker with close attention.

Passing across the west corridor to the elevator shaft in the south-west corridor:

Two lunettes by O. E. BERNINGHOUS, A. N. A., of St. Louis and Taos

7. *Old Ste. Genevieve—First Permanent Settlement* (Page 102)

The old town of Ste. Genevieve, the first permanent settlement in Missouri, was located on the banks of the Mississippi River about three miles below the present Ste. Genevieve.

It was founded about 1735 by the French, who came to this country bringing with them many slaves from San Domingo for the purpose of mining. The constant washing away of the river bank and the great flood of 1785 forced the inhabitants to seek higher ground. Back of the town are rolling hills, through which came a branch of what is known as El Camino Real (Royal Highway), the principal traveled road of the district. Between the hills and the river were what were known as the Grand Fields and the Common Fields. These were extensively cultivated by the community. In 1759, a fort known as Ft. Jochin, was located near the village, possibly in the hills back of the town.

Several houses belonging to the inhabitants in the old town were taken down, moved, and rebuilt in the new town and are standing today. From these we get an idea of the style of architecture in use, especially by the better classes, during the period preceding the great flood. To the best of our knowledge, there are no prints or plans showing the manner in which the town was laid out; and the artist is compelled to draw upon his imagination in presenting a typical French village of the time, introducing the landscape as it is today and the style of houses from the old buildings existing in the new town.

The types of people, their dress, mode of transportation and the river activity are shown in the foreground. The shipping of lead, pelts, and furs, was extensively carried on at the time.



SECOND FLOOR CORRIDOR 9, 10, 11 (See Pages 105 and 107)

8. *Herculaneum—Where Shot-making Was An Industry* (Page 102)

In the early years of the Nineteenth Century, the town of Herculaneum was a flourishing center engaged in mining and shipping of furs and pelts. It was a considerable depot for the immense lead mining country around, and, possessing a good landing for river craft, it became an important shipping point. The town is located about thirty miles south of St. Louis, directly on the banks of the river between two limestone bluffs approximately a mile apart. Its claim to historical distinction is chiefly centered in its early industrial activities in the making of shot. The first shot tower was established by John Nicholas Maclot, an exile from France, in 1809. The two limestone cliffs, a hundred or more feet in height, served as towers, from the top of which the molten lead was dropped to the level below. The shot made here was shipped to all parts of the country and practically supplied a large part of the United States Army at the time. It is said that Andrew Jackson's victory of New Orleans in 1815 was won with bullets made at Herculaneum.

Through the activities of the Daughters of 1812, this historic site has been presented to the state by the St. Joseph Lead Company and has been marked by a bronze tablet.

Beginning at the west end of the south corridor, three lunettes by W. Herbert Duncan, of Taos, New Mexico.

9. *The Santa Fe Trail* (Page 104)

The true romance of this great trail over which, for a generation, passed the commerce between Missouri and the Southwest, is yet to be written. Caravans of covered wagons drawn by oxen set out at intervals from Westport, Missouri, on the long "trek" of 900 miles to Santa Fe. These wagons were laden with merchandise. They were at all times in danger from storms, from floods, from Indian attacks. On the return journey they brought back the products of New Mexico obtained in barter, and particularly the Mexican silver dollars, for which the outgoing cargo had been exchanged.

These journeys were no holiday trips for weaklings, but were serious enterprises demanding the highest type of manly strength, courage and resourcefulness.

The artist has given us a scene full of character. The great "Prairie Schooner" moves out with the morning sunlight dancing on its canvas cover. The thoroughly "hard-boiled" leader rides forward, grim, self-contained and masterful. No one can question his authority with impunity.

10. *The First Missouri Pacific Train at Tipton* (Page 104)

Here we are at the beginning of a new era. The "Iron Horse" has advanced beyond the center of the state. The inhabitants of Tipton, hitherto accustomed only to the oxcart, the mule wagon, and the riding horse, turn out in force to inspect this new marvel.



SECOND FLOOR CORRIDOR 12, 13, 14 (See Page 107)

11. *The Pony Express* (Page 104)

When, just before the Civil War, extremely rapid communication between the east and far west was desired, the "Pony Express," from St. Joseph, Missouri, to San Francisco, a distance of 1,080 miles, was established. Picked men and carefully selected horses were secured. Night and day through fair weather and foul, over prairies, across rivers, through mountains, amidst dangers from Indians and highwaymen, they sped in relays, beating by eight days the time required for the trip via the Isthmus of Panama. The thrilling experiences of these riders form a most interesting chapter in the story of western life. The experiment lasted but eighteen months, for in October, 1861, telegraphic communication between east and west was established.

The artist, himself a frontiersman of note, is thoroughly in sympathy with his subject. He has mastered every detail of horse, of man, of equipment, and shows us the rider leaving St. Joseph on the first relay of the long journey.

The three following lunettes are by E. Irving Couse, N. A., of New York and Taos, New Mexico.

12. *Log Cabins* (Page 106)

The first white settlers of Missouri were principally of French extraction, a hardy race of pioneers who built their log cabins in the heart of a primitive wilderness. The sites of many of these cabins have become the thriving towns and cities of the state of Missouri. These early settlers lived by hunting and cultivating small patches of corn and vegetables.

13. *Osage Village* (Page 106)

The early Osages lived in wigwams made of the wild rushes growing in the swamps and usually built their villages along the banks of the many streams of Missouri. In the painting such a village is represented in the early evening with the moon rising in the sky and the evening sun throwing a strong glow over the scene. A group of natives in the foreground are cooking the evening meal over an outdoor fire.

14. *Osage Hunters* (Page 106)

The Osages, among the earliest natives found in Missouri, were, according to Catlin, of the highest type of American Aborigines, being large and well proportioned. Many were six feet in height. They shaved their heads, leaving only a scalp-lock to which they attached feathers and ornaments. They were great hunters and lived in a region which abounded in game of all kinds.

In the east end of the south corridor, three lunettes by Victor Higgins of Taos, New Mexico.

15. *The First Steamboat on the Missouri River Arriving at New Franklin in 1819* (Page 108)

This boat marked for Missouri a new era in river navigation and when this steamer arrived at "Old Franklin," opposite what is now



SECOND FLOOR CORRIDOR 15, 16, 17 (See Pages 107 and 109)

Boonville, it was an event of the first magnitude. Cannon were fired, a great dinner was given, speeches were delivered, and the local press proclaimed in staring headlines the glory and significance of the occasion.

16. *Daniel Boone's Sons Making Salt at Boone's Lick* (Page 108)

These salt springs in Saline county were discovered by Daniel Boone and for a long period they were the source of salt for the settlers down the river. So important were they that this entire central Missouri region was long known as the "Boone's Lick Country."

Boone's sons manufactured salt here, placed the product in hollow logs and floated it down to St. Louis. One of the iron kettles used by them in evaporating the salt is still in existence. The springs still exist, salt, as they were in Boone's day, but cheaper methods of procuring salt have long since put an end to the salt-making industry at this point.

17. *Lewis and Clark at the Mouth of the Osage River* (Page 168)

When the great explorers went up the Missouri River on their journey across the continent they transported their party on one keelboat and two pirogues, one of which was painted white, the other red. Such boats were the best means of river transportation up to the time of the steamboat.

The artist shows them looking at the splendid view up the Missouri while the keelboat and the two pirogues are moored at the foot of the bluff.

At the southeast elevator shaft, two lunettes by Bert G. Phillips of Taos, New Mexico.

18. *The Cooper Immigrant Train* (Page 110)

As a representative of Anglo-Saxon migration into Missouri, the well-known Cooper family has been selected.

In February, 1810, Colonel Benjamin Cooper and his associates came from Kentucky and first settled on Loutre Island in the Missouri River. Later these families went on and settled in what is now Cooper county.

The painting represents the train going into camp on a bitter winter evening. No roads or even trails existed. The guides were also the guards of the little caravan. Their rifles must be ever ready for protection against the lurking foe and to bring down wild game for food. These things suggest the hardships of these early settlers in Missouri.

19. *Trail to the Happy Hunting Grounds* (Page 110)

The site of St. Joseph is the place where Indian legend says the "Trail to the Happy Hunting Ground" had its beginning. From all points of the compass the Indians journeyed thither bearing their sick and dying that their journey to the "Tepee of the Sun" might be short



SECOND FLOOR CORRIDOR 18, 19 (See Page 106)

and easy. Here friend and foe met in peace and warring tribes held armistice. Here they feasted and danced in primitive worship and the trail across the sky to the great tepee of the Sun Father was made plain to all beholders.

The center of the painter's composition shows the sublime grandeur of the Great Father's tepee, symbolized by the sun's rays streaming down from an opening in the clouds. The gold and silver edges of these rays suggest the broad pathway leading from earth to paradise.

At the extreme left, a woman with her babe in her arms turns to make the first step on her way to the unknown. Her husband entreats her to remain, but neither his words nor the grief of her stricken mother seem able to detain her.

At the right the Indian braves are holding the Sun Dance, a ceremonial prayer to the "Great Sun Father."

It is an interesting coincidence that late one afternoon when several Indians were posing for the artist (the figures were all painted from life) the sun's rays formed an almost exact duplicate of the "Tepee of the Sun Father," which he had represented in the painting.

Across the east corridor at the east end of the north corridor, three lunettes by Ernest L. Blumenschein, N. A., of Taos, New Mexico, and New York.

20. *Meeting of Washington Irving and Kit Carson at Arrow Rock Tavern*
(Page 112)

Of the famous old hostleries of Missouri, none has a more interesting history than Arrow Rock Tavern. Located at a well-known crossing of the Missouri which has been in use from time immemorial, this old tavern has been the scene of many events of rare interest. So important has the preservation of Arrow Rock Tavern become that, through the efforts of the D. A. R., the state has acquired the property and turned it into a historical museum.

A short time before the transfer of the property to the state, while the old tavern was still in private hands, the writer inquired of the landlady, who was deeply versed in the legends and tales which make the story of this tavern so interesting: "What is the most important incident in the history of Arrow Rock Tavern?" The reply was unexpected, for the landlady did not mention some significant political meeting or some thrilling incident of the Civil War, but said: "The meeting in this Tavern of Washington Irving and Kit Carson."

So the painter has chosen the moment when Washington Irving, on his famous journey through the west, has just stepped from his carriage and is being greeted by that great Missouri pioneer and scout, Kit Carson. The old tavern forms the background; the two principal figures are finely contrasted. The story is convincingly told.

21. *The Indian Trader at Fort Carondelet* (Page 112)

Fort Carondelet was for a brief period an important trading post in the Osage Country.



SECOND FLOOR CORRIDOR 20, 21, 22 (See Pages 111 and 113)

In the painting the fort is located at the top of a hill. The blue uniforms of the French soldiers can be seen along the slope.

In the foreground the bewhiskered trader is displaying his wares to the throng of curious Indians who crowd forward for a closer view. The rich deep color, the dramatic movement, the well balanced composition, make this one of the most notable of this entire series of historical paintings.

22. *Return of the French Officer and His Indian Bride to Fort Orleans*
(Page 112)

Nearly half a century before Laclède founded St. Louis, de Bourgmont, the first white man to ascend the Missouri River, about 1720 built Fort Orleans near the mouth of the Grand River in the territory occupied by the Missouri Indians.

After making treaties with many tribes of Indians, he conceived the idea of taking a band of Indians to Paris to impress them with the greatness and glory of the French nation.

With much difficulty he induced the daughter of the chief of the Missouris and eleven of her tribe to accompany him on this long journey.

They descended the river to New Orleans in pirogues and sailed for France. The Indian princess and her companions created a great sensation at the French Court. The princess was converted to Christianity and was baptized in Notre Dame.

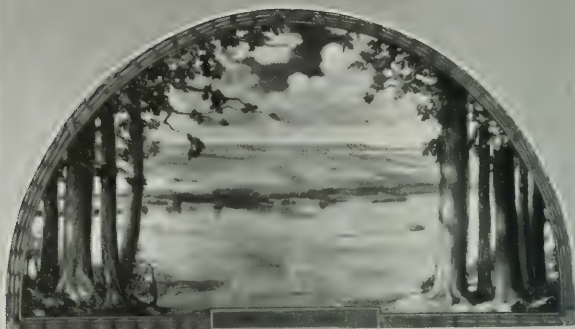
A young French soldier, Du Bois, who had traveled with her from her wilderness home, had fallen in love with the princess and now sought her hand in marriage. This marriage was very popular in Paris and much approved. It was looked upon as an international wedding. So the young suitor was given promotion and the Indian princess became Madame Du Bois.

The return voyage of Monsier and Madame Du Bois was most prosperous. They were duly feted in New Orleans and from there after a toilsome journey of three months up the great rivers, again reached Fort Orleans and the tribe of the Missouris. "What a joy," says du Mont de Montigny, the historian of that time, "for these Indians to see the return of their countrymen."

Madame Du Bois remained in the fort, but went from time to time to visit her family either because she did not love her husband or because her own people's ways suited her better than those of the French.

The boat which brought her had hardly left when the Indians massacred Du Bois and butchered the entire garrison, not one escaping. Madame Du Bois renounced Christianity and returned to her people and to her former manner of life.

The painter has portrayed the arrival of the wedding party among the Missouris. Du Bois, in his French uniform, and the princess clad in the first Parisian gown imported into our state, are the observed of all observers. The composition is most effective and the color scheme of subdued harmonies is very attractive.



RESOURCES MUSEUM

The central area of the west end of the first and second floors of the Capitol is set apart as a museum in which are displayed the resources of the state. In size and arrangement it corresponds with the Soldiers' and Sailors' Museum at the east end.

The first floor is devoted to the display of museum material. The ceiling decorations were executed by Trorlicht-Dunker of St. Louis. In the medallions above each of the arches are represented the coats of arms of some of the principal cities of Missouri.

On the mezzanine floor are eight lunettes like those with the battle pictures in the Soldiers' and Sailors' Museum. These are decorated with paintings illustrating the development and resources of the state and are arranged in the following order:

Standing in the central gallery by the lower dome and looking toward the west, the four lunettes in the gallery to the right represent four scenes in the western part of the state, arranged in order from north to south. The lunettes in the gallery to the left portray scenes in the eastern part of the state arranged in the same manner.

The first lunette in the gallery on the left.

1. *"The Father of Waters"* (Page 114)

By R. A. KISSACK, of St. Louis and New York

Standing on a bluff 200 feet high on the Illinois side of the Mississippi three miles north of Alton, we have a vista across the great river of the Femme Osage country, once presided over by Daniel Boone. To the right is the location of the historical Portage des Sioux. In the distance is seen the Missouri River winding along the line of bluffs. To the right St. Charles would be visible were it not for the trees.

Broad bottom farms now occupy this alluvial area. The view suggests the thousands and thousands of acres of the most fertile land in the world which has been presented to the state by the action of her rivers, great and small.

The first lunette in the gallery on the right:

2. *Wealth of the North* (Page 114)

By F. HUMPHREY WOOLRYCH, of St. Louis

Here is a typical farm in northwest Missouri. The sunny reaches of rolling fields are bounded by low hills along the horizon. The trees cast pleasant shadows. There is a bumper crop of golden grain. The growing corn is a field of waving green. Sleek cattle graze in fertile pastures. The chickens and the hogs are there. Pleasant farm homes with well filled barns and silos give evidence of thrift and contentment. Over all is arched a sky of azure blue with soft masses of fleecy clouds. The artist has well portrayed the teeming wealth of "God's Own Country."



The second lunette in the gallery on the left:

3. *The Artery of Trade* (Page 116)

By FRANK B. NUDERSCHER, of St. Louis

The artist has given us a splendid picture of the great Eads Bridge over the Mississippi at St. Louis. We are standing on the Illinois shore. Beneath the arches of the bridge some of the business blocks of St. Louis are visible. In the foreground the railway train, the steamboats, the ferries, the tugs, the barges, the piles of merchandise, give evidence of the magnitude of the river traffic. Over this bridge through this "Artery of Trade" for two generations the tide of commerce between the East and the West has flowed ceaselessly for the development of the boundless resources of our state.

The second lunette in the gallery on the right:

4. *The Gateway of the West* (Page 116)

By ROBERT BALL, of Kansas City and New York

Winding along the bluffs at the left we have glimpses of Kansas City's famous Cliff Drive. The river bottoms at the right are filled with the busy plants of industry and of commerce. The Burlington Railroad Bridge leads across the river to North Kansas City. In the distance are the blue hills of Kansas.

Kansas City has ever been the gateway through which has passed a continuous stream of Missourians and Missouri influence for the exploration, the development and the upbuilding of the great West.

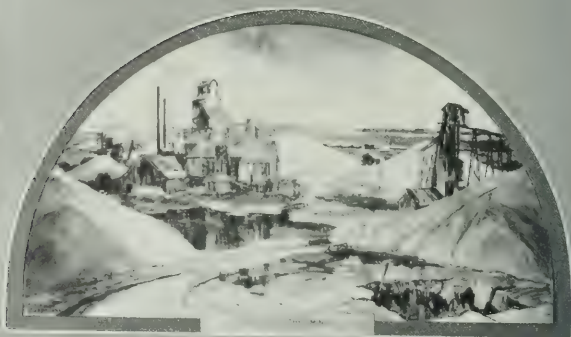
"Out through this gate in 1817 moved Colonel Sibley, who, with two other Missourians, located and marked the Santa Fe Trail. Out through this gate a sixteen-year-old stripling of a lad went into the wilds of New Mexico—our Missourian, Kit Carson. Out through this gate, in 1846, went Alphonso Boone, grandson of Daniel Boone, and settled where Salem, Oregon, now stands. Out through this gate, with a contingent of settlers, went Albert Gallatin Boone and camped on the ground where Denver now stands, twenty years before Denver was. Out through this gate went John C. Boone, son of Nathan Boone, who explored a shorter route to California. Out through this gate went a party of pioneers under James Madison Boone, who settled in Texas."

The third lunette in the gallery on the left:

5. *Ha Ha Tonka* (Page 118)

By E. H. WUERPEL, of St. Louis

The most famous of the many beauty spots of Missouri is Ha Ha Tonka. Though located near the center of the state, it is on a spur of the Ozarks extending far to the north from the main body of these mountains. Here with cliff and crag, fair-flowing stream and emerald lake, with curious caves and crystal springs, with rugged gorges and fantastic peaks, nature has gathered in the radius of a short half mile



more and more varied scenic attractions than can be found in a similar area anywhere in America.

The painting shows the top of the bluff, a glimpse of the lake and the Niangua River in the background.

The third lunette in the gallery on the right:

6. *Riches from the Mines* (Page 118)

By TOM P. BARNETT, of St. Louis

Missouri is rich in mineral resources, particularly in zinc, in lead, in coal, and in iron. The artist has given us a picturesque scene in the zinc country. Great piles of chat are everywhere. In the right foreground is a "cave-in." Beyond is a dumping pier. In the center of the picture is a foul pool or sluggish stream. Beyond is a nondescript pile of mining buildings. To their left rise the tall smokestacks of the stamping mills.

This is a scene of bleak desolation in nature. The magic of the painter's brush with its glowing colors, its sparkling lights and luminous shadows, with its balanced masses and wide outlook, has transformed it into a canvas of dramatic beauty.

The fourth lunette in the gallery on the left:

7. *Reclamation of the South* (Page 40)

By CHARLES F. GALT, of St. Louis

The lowlands of southeast Missouri, for ages covered with water a greater portion of the year, vast swamps of cypress trees breeding nothing more valuable than malaria, have now by a great system of drainage canals, been transformed into one of the garden spots of the world. The far-famed Valley of the Nile is not more fertile. On this virgin soil can be grown the cotton of the South and the corn of the North. In fact, as one enthusiast has said: "Any valuable crop that can be raised anywhere on earth will grow here more luxuriantly and more fruitfully than in its native clime."

The fourth lunette in the gallery on the right:

8. *Power from the Hills* (Page 40)

By RALPH C. OTT, of Springfield

The great water-power of Missouri is not yet fully harnessed. But at Forsyth a dam of sixty feet high has been erected across the White River. This has created beautiful Lake Taneycomo, which winds for twenty-two miles among the picturesque hills of the Ozarks, rivalling in attractiveness its famous Italian namesake.

The artist has shown us the foot of the lake. The great dam and powerhouse are in the foreground. From this source power is furnished over that entire section of the state. The limestone ledges of the "rock-ribbed hills" are there. The distant uplands under the autumn sky suggest the crisp atmosphere of the mountains.



SOLDIERS' AND SAILORS' MUSEUM (See Page 121)

SOLDIERS' AND SAILORS' MUSEUM

The central area of the eastern end of the first and second floors of the Capitol forms the Soldiers' and Sailors' Museum.

The ceiling decoration, in low tone and ornate form, in harmony with the massive architecture, is by Carlo Gino Venanzi, an Italian by birth and education. In the medallions in the ceiling opposite the lunettes, he has painted historical characters corresponding with the scenes represented in the several lunettes. For example, in the medallion opposite the "Attack on St. Louis," we find a Continental Soldier. In order, in the following medallions, are found a Trapper, Colonial Dame, Ranger, Spanish War Officer, War Nurse, World War Soldier, and Naval Seaman.

On the second or mezzanine floor of the museum are found eight lunettes each sixteen feet wide and eight feet high.

In these lunettes is portrayed the epic cycle of the activities of Missouri in war.

The series begins at the west end of the north side.

Lunettes 1 and 2, by Oscar E. Berninghaus, A. N. A., of St. Louis and Taos.

1. *The Attack on St. Louis in 1780 (Page 106).* The War of the Revolution was in progress. For more than a year the English had been planning, with a force of Indians under Canadian leaders, to launch an attack on St. Louis, well knowing that with this post destroyed nothing would prevent them from sweeping down the Mississippi River to the Gulf. Rumors of the proposed attack reached St. Louis. The Spanish Commandant, De Leyba, tried to allay the fears of the inhabitants to such an extent that there are grounds for suspecting him of being in league with the attacking party. To assure the people that there was nothing to fear, he attempted to sell all the powder in the settlement.

In May, 1780, 150 British and 1,500 Sacs and Foxes came. Landing near Baden, they made the attack on the 26th of the month. When they began to fire on the settlers in the fields all the people were summoned as quickly as possible into the stockade which had been erected the previous year near what is now Sixth Street and Franklin Avenue.

There were at that time but 600 inhabitants in St. Louis and some 50 of these had been killed and scalped in the preliminary skirmish. But the strength of the stockade, the vigor of the defense and the roar of the one cannon owned by the settlers discouraged the Indians so that they withdrew. St. Louis was saved and an epoch-making battle for the soil of Missouri had been won.

The artist graphically portrays the attack. In the foreground and at the right the Indians are skulking beneath the trees and behind the rough rail fences. In the sunny newly cleared ground in the middle distance an Indian interrupts a settler with his plowing. In the background is the stockade made by standing logs on end and filling the chinks with mud. Beyond some of the houses of the village may be seen, while the smoke of the cannon shows that the defenders are aroused.



2. *Surrender of the Miamis to General Dodge, 1814* (Page 140). The War of 1812 reached Missouri only indirectly. The English continued their policy of inciting the Indians to make forays against the settlers. After General Wayne had decisively beaten the Miami Indians in Ohio they migrated westward and settled in the Boone's Lick country in Missouri. Here, in conjunction with the Sacs and Foxes, they harassed the border settlements until Colonel (afterwards General) Dodge was ordered to deal with the situation in a summary manner.

In early times stockades were built on the north side of the Missouri River from St. Charles to Fort Osage in which the settlers gathered in times of stress. Bands of rangers, like the famous one of 100 men under Captain Callaway, were formed whose duty it was to go to the relief of those who were attacked.

Dodge had under his command a company of regulars. These were reinforced by rangers and friendly Indians. The Miamis were taken by surprise at Malta Bend, near what is now known as Miami in Saline county, and were easily compelled to surrender.

This noble composition shows the river hills near Miami with a wide view across the great bend of the Missouri. In the center is General Dodge on horseback. Nearby stands Nathaniel Boone, son of Daniel Boone. At the extreme right, with his gun on his shoulder, stands Captain Callaway. At the extreme left, by his horse's head, is Ben Cooper. The canvas is well filled with Indians and Rangers.

In this surrender of the Miamis we witness practically the end of that border warfare which had harassed Missouri for more than a generation.

Lunettes 3 and 4, by Fred G. Carpenter of St. Louis.

3. *Battle of Sacramento, 1847* (Page 122). Doniphan's expedition to New Mexico and Old Mexico easily ranks as one of the most remarkable military achievements in the annals of time.

At the call of the Governor for volunteers for the "Army of the West," in the Mexican War, Alexander W. Doniphan of Clay county recruited 1,358 men from the counties north of the Missouri River and was elected Colonel. He led his volunteers to Fort Leavenworth. From that point under command of General S. W. Kearney, also a Missourian, with 300 regulars, they began the march of 900 miles to Santa Fe, which they reached in fifty days. The city capitulated without a contest.

General Kearney proceeded overland with his troops to take California.

Doniphan, after the arrival of Captain Weightman with his artillery from St. Louis, started on his memorable march of 900 miles into Mexico. Contrary to all the rules of warfare they ignored a defended base of supplies and crossed a waterless desert of ninety miles, through an unknown country in search of the forces of General Wool. After many hardships they approached the little river Sacramento in the State of Chihuahua.



SOLDIERS' AND SAILORS' MUSEUM 4 (See Page 125)

On the strongly fortified heights commanding the road above this stream a well armed and equipped Mexican army of 4,000 men had for weeks been awaiting the arrival of the Missourians. So sure were the Mexicans of victory that they had prepared "strings and handcuffs" to fetter these presumptuous Americans and drive them as prisoners to the City of Mexico.

Doniphan's force numbered hardly 900 effective fighting men. Yet the victory was won by the men from Missouri, the American loss being one dead and eleven wounded.

After this memorable battle, the expedition marched to the south of the Rio Grande and returned home by boat by way of New Orleans.

In the painting, General Doniphan on horseback is in the left foreground, directing the charge up the hill to the strongly fortified Mexican position on the heights. In the center of the picture Captain Weightman, also on horseback, of the famous St. Louis company of artillery, orders the unlimbering of one of the guns preparatory to a shot up the hill.

Below are dismounted men, grim and determined, while beyond the mounted Missourians cover the steep incline, a seething, plunging mass of men and horses led by Captain Hughes, the historian of the expedition. In the immediate foreground is a heap of Mexican dead, their elaborate costume contrasting strongly with the ragged garb of Doniphan's men.

4. *The Entry into Havana, 1898 (Page 124).* In the Spanish-American War, Missouri troops did not get into action, but the Sixth Missouri Volunteers was selected for the military occupation of Havana. A difficult composition, that of marching troops, is handled in a satisfactory manner. The troops are shown entering the city amid the acclaim of the grateful Cuban population. In the foreground a group of Cuban ladies, gentlemen and children, from a veranda facing the Plaza des Armes review the marching troops. A typical Cuban building in the background on the left is festooned with flags, American and Cuban, side by side. For this is the first time in the history of wars when invaders have come, not to demand indemnity, not to confiscate property, not to extend the domain of the conquerors, but to proffer to the natives the benefits of health, of good government, and of peace.

Through the vista of trees at the right is a glimpse of the Governor's palace. Colonel Hardeman, on a spirited white horse accompanied by several of his staff, escorted by a pair of ragged urchins, rides at the head of his regiment.

Lunettes 5 and 6, by N. C. Wyeth.

5. *Battle of Wilson's Creek (Page 126).* This, in the early part of the Civil War, was one of the most important and desperate battles in the long struggle between the Federals and Confederates, for the control of Missouri. It was fought August 8, 1861; the opening gun from Totten's battery signalled its beginning on the morning of a hot summer's day, the battle lasting until well into noon.



THE BATTLE OF WILMINGTON
JANUARY 1865

SOLDIERS' AND SAILORS' MUSEUM 5 (See Page 123)

The Union forces, numbering about fifty-five hundred men under command of General Nathaniel Lyon, had marched out of Springfield to surprise the Confederates encamped at Wilson's Creek twelve miles away. These were under General Ben McCullough with General Sterling Price as second in command.

Although McCullough was the ranking officer, it was Sterling Price (on horseback at the right in the painting) who was the outstanding hero of the victorious Southerners. Wherever the danger was greatest and the battle most doubtful, thither would he hasten and there he would remain till the danger was past.

It was the deadly work of the shotguns with which General Price's men were armed and the desperate valor of the soldiers on both sides that made the Battle of Wilson's Creek one of the bloodiest in history. The total casualties in five hours' fighting were two thousand five hundred and forty-seven, this in an engagement of less than twenty thousand men.

The painting represents a view of the fighting at about 8:30 in the morning. Bloody Hill, where the casualties were twenty-five per cent, is in the central background. Over it is the smoke from Totten's battery. In the foreground the Blue (on the left) and the Gray (on the right) are fighting on the natural barrier of the little placid stream from which the battle gets its name. The smoke hangs low over the battle. The sycamore at the right casts its pleasant shadow across the quiet water. Behind its great trunk a soldier has staggered and fallen. The bullet marks in the bark above him are the soldier's autograph and his epitaph.

6. *Battle of Westport (Page 138)*. This portrays an event near the close of the Civil War, and the Battle of Westport has been called the Gettysburg of the West.

Starting at Fredericktown, General Sterling Price led his forces on a raid to the north and west to obtain recruits and supplies. He met with varied fortunes and Westport was nearly reached on October 22. On the morning of October 23, the Union forces began a general advance along Blue Creek and were met by the Confederate cavalry. The fighting became desperate. The Federals brought up several batteries of artillery, using them with telling effect.

This pictured cavalry charge and countercharge represents the desperate attempt of the Confederates to rush the Union batteries in position along the ridge to the right. They were met by the Union cavalry in one of the most spectacular cavalry engagements of the war. It happened at noon near the end of a seven-hour battle in the bright sun of a clear autumn day. The masses of horsemen crashed at full speed. "The sound of the impact," says a witness, "was heard above the roar of the guns." The action depicted took place on what were the old golf links of the Kansas City Country Club and represents the critical and deciding engagement, not only of the Battle of Westport, but for the control of Missouri. This charge turned the tide of battle disastrously against General Price and his men. Never again in the Civil War was Federal control of Missouri in danger.



SOLDIERS' AND SAILORS' MUSEUM 7 (See Page 120)

In this painting the officer with raised sword in the center of the Union line is Colonel John F. Phillips, later for many years the judge of the United States Circuit Court in Kansas City. The officer seen just below his raised arm is Thomas T. Crittenden, who afterwards became Governor of Missouri.

Lunette 7, by Adolphe Blondheim of Provincetown, Massachusetts.

7. *Vanquois Heights (Page 128)*. For four long years the French had struggled to recover this important hill, the most perfect example of German fortification on the Meuse-Argonne front and had lost 40,000 men in their fruitless efforts.

On the morning of the 26th of September, 1918, after a tremendous barrage from 2,600 guns, the Thirty-fifth Division of Missouri and Kansas troops "went over the top" to attack this hill. The fog and the battle smoke were so dense that the men could hardly see each other and could not see the German lines. The entire hill was honeycombed with fortifications, a veritable hell of dugouts, camouflaged guns, and machine gun nests, but in twenty minutes the Missourians and Kansans had swept by the hill on either side, then closed in behind the heights. While the main body of the Division marched forward to new fields, detachments turned back to "mop up" the Germans entrapped on the hill. "This," says General Pershing, "was the most important battle in which Missouri troops fought in France. For it was here that the Americans first demonstrated that they were going forward and that the war was virtually won."

The artist was singularly qualified to paint this picture, for he was in the camouflage division a half a mile away when the attack began.

He shows not the commanding officer, but the "doughboys" of the 35th Division advancing through the fog and the smoke of the bursting shells.

In the foreground at the left is a barbed wire entanglement. In the trench at the right the Germans are surrendering. One American is hurling a hand grenade, another is shooting over the parapet, a third is using his bayonet, others are coming up.

We follow the communicating trench back up the hill. We see pathways leading to the dugouts. To the left of the slope a German camouflaged gun is still in action. In the border of the picture are painted the insignia of the 35th Division.

Lunette 8, by Lieutenant-Commander Henry Reuterdaahl, U. S. N. R. F.

8. *The Navy Guarded the Road to France (Page 130)*. When the United States entered the World War a destroyer flotilla under command of Captain J. K. Taussig of the well-known St. Louis family was sent to England. On their arrival in Irish waters after the storm and stress of their 3,000 mile voyage, the aid to the British Admiral inquired of Captain Taussig, "When will your destroyers be ready to go into action?" In a flash this answer came, "We are ready now." And this is the one phrase which has survived the war.



SOLDIERS' AND SAILORS' MUSEUM 8 (See Page 129)

The painting represents a convoy of transports just arriving in the fighting zone, where they are guarded by destroyers, yachts and auxiliary guard ships.

In the foreground is the stern of the destroyer Wadsworth of which Taussig was commander. He is seen on the conning tower at the left, clad in an old shooting jacket which he was accustomed to wear over his uniform when at sea. He is watching the effect of the first shell on the periscope of a submarine which has just become visible. At the alarm, the crew, young fellows from the college, the shop, and the farm rush into position clad in whatever garments they happened to be wearing at the moment. The loaders of the 4-inch stern gun are on their toes ready to hurl the flat-nosed projectiles into the breach as fast as the pointers can fire. Behind the gun in the very stern are the long rows of the depth bombs, the "ash cans" shining in their new red paint. If the shells fail, we know the "ash cans" will finish the submarine.

The ships on the horizon from left to right are as follows:

Galveston (cruiser, Commander D. C. Lewell).

Aphrodite (yacht, Commander R. Z. Craft).

New Orleans (cruiser, Captain E. B. Larimer).

Finland (transport, Commander J. C. Graham).

Kansas (battleship, Captain F. B. Hutchinson).

Susquehanna (transport, Commander A. B. Reed).

Orizaba (transport, Captain R. D. White).

Wainwright (destroyer, Commander F. H. Poteet).

Stockton (destroyer, Commander H. A. Baldridge).

Terry (destroyer, Lieutenant Commander R. E. Rogers).

St. Louis (cruiser, Captain E. F. Lincoln).

These commanding officers were all either born in Missouri or appointed from Missouri and the camouflage of their vessels is accurately copied from the camouflage models in possession of the United States Navy.

The painting is so full of "punch" and power that we must quote the words of Lieutenant-Commander Reuterdaahl: "The keynote of the Navy is its youth and enthusiasm. This can only be translated by vigorous painting and powerful colors. The sea surges, the navy is alert, and that cannot be transcribed for the inland onlooker except by dynamic color and strong forms. Victory is glorious and powerful and has to be rendered in a two-fisted way."

With pride the painter states that this is the first decorative canvas of the navy and its achievements to be placed in any American public building. He further states that "as the best men in the service are from inland states it naturally follows that the painting which honors the American Navy will not be found in a seaport town, but close to the prairies."



GOVERNOR'S RECEPTION ROOM (See Page 133)

THE GOVERNOR'S RECEPTION ROOM

Paintings by GARI MELCHERS, N. A., of New York (Page 132)

Adjoining the Governor's office on the second floor of the Capitol is the Governor's reception room. This is an oval chamber, some 50 by 35 feet in size. Its large windows command a fine view across the Missouri River and the fertile river bottom to the bluffs beyond.

The walls are carved oak, beautifully finished in a soft gray which harmonizes admirably with the colors of the paintings. In the frieze are represented the coats of arms of all the states of the Union, picked out with just enough gold and color to give character to each design. Of the furnishings of the room the Circassian walnut center table and the Ispahan rug are worthy of mention.

In the wall opposite the windows are four large panels corresponding in size and shape to the windows. These contain the paintings by Gari Melchers and are dedicated to education and literature—to education in Missouri and to Missouri's great men of letters.

At the eastern end of the oval is the portrait of *Major James Sidney Rollins* (Page 134). Major Rollins was born at Richmond, Kentucky, April 19, 1812, and was educated at Washington College, Pennsylvania. After graduation he removed with his parents to Columbia, Missouri, where he resided the rest of his life.

He earned his rank of Major in the Black Hawk War of 1832. Major Rollins was first elected to the State Legislature in 1838. Here he at once took up the question of establishing the State University. Largely through his efforts the University of Missouri was chartered and located at Columbia. Later on he was the leader in organizing the normal school system of the state, Lincoln University at Jefferson City for colored students, and the College of Agriculture in connection with the State University at Columbia. In the course of his active public life he also served in the State Senate and in Congress.

In recognition of his distinguished services to the University, the Board of Curators of the University, in 1872, by unanimous vote, conferred upon him the title "*Pater Universitatis Missouriensis*," "Father of the University of Missouri." It is eminently fitting, therefore, that he should be the representative of higher education in the State Capitol.

The artist has given us a fine portrait of Major Rollins standing, a stately figure, in an open portico. He holds in his hand the charter of the State University and has risen as if to pronounce an inaugural address. In the background is seen the "Old University," whose cornerstone was laid in 1840.

Susan Elizabeth Blow (Page 134). At the west end of the line is the portrait of Susan Elizabeth Blow, born in St. Louis in 1843. Becoming profoundly interested in the problem of child education, she went to Germany to study the methods and theories of Froebel. With important changes and additions she formed those theories into a practical and definite system which was successfully adopted for use in American schools. Miss Blow then extended her work by establishing in St. Louis a school for training kindergarten teachers with graduate courses for advanced work.



JAMES S. ROLLINS (See Page 133)

SUSAN ELIZABETH BLOW (See Page 133)

Ill health compelled her to abandon active teaching in 1886. She removed to New York and brought out several standard works on symbolic teaching. As her health improved she began a series of lectures through which the kindergarten system met with growing favor and adoption.

She is rightfully looked upon and called "The Mother of the Kindergarten," and as such is placed here as the representative of Primary Education. The painter has represented Miss Blow as an actual teacher in a kindergarten room, with kindergarten surroundings and with two of her small charges.

Eugene Field (Page 136). Eugene Field, the children's poet, was born in St. Louis in 1850. He was a student at the University of Missouri in 1870 and '71. Beginning shortly after leaving the University, he had a notable career as a newspaper man, being at different times connected with various newspapers in Missouri, with the Denver Tribune, and with the Chicago Daily News.

Much of his poetry first appeared in the columns of the papers with which he was connected. Later these poems appeared in several small volumes such as *Trumpet and Drum*, *Denver Tribune Primer*, *Culture's Garland*, and *A Little Book of Western Verse*.

His fame has ever increased with the passing of the years and he is internationally known as one of the most delightfully charming of the poets of childhood.

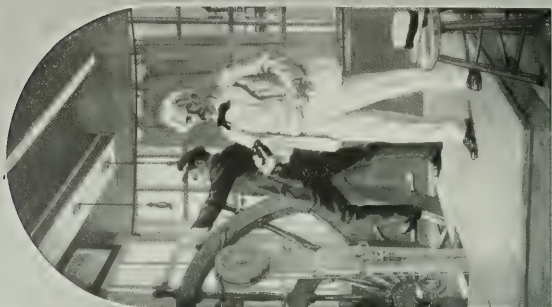
Mr. Melchers has done well in selecting as the theme of his painting Field's most famous poem, "Little Boy Blue."

The poet, an admirable likeness, is seated in an easy pose on the edge of his library table looking down on "Little Boy Blue" playing upon the floor, suggesting the poem:

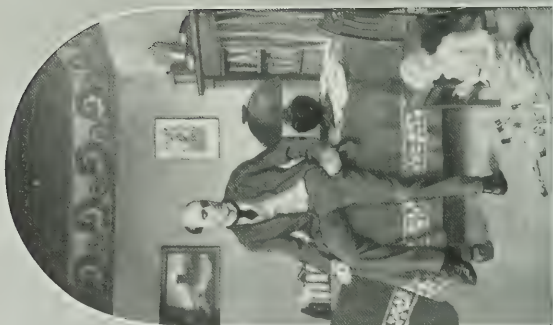
"The little toy dog is covered with dust,
But sturdy and staunch he stands;
And the little tin soldier is red with rust;
And his musket moulds in his hands.
Time was when the little toy dog was new,
And the soldier was passing fair;
And that was the time when our Little Boy Blue
Kissed them and put them there."

The little boy used by Mr. Melchers as a model was probably just such a type of child, for, after posing an unusually long time, and being asked if he were not tired, he would answer: "No, I'm not tired; I like to pose."

Mark Twain (Page 136). Samuel Langhorne Clements was born in Florida, Missouri, November 30, 1833. His early life is intimately associated with his home in Hannibal. As a boy he was engaged in the printing trade. Then he became a pilot on the Mississippi River. From his experiences on the river he derived his name, "Mark Twain," used by him for the first time in 1863. He went west to Nevada and as a newspaper correspondent began that long line of publications which brought him international fame as one of the world's greatest humorists. The list of his writings includes: *Innocents Abroad*, *Roughing It*, *Huckleberry Finn*, *Tom Sawyer*, *Life of Shelly*, *A Connecticut Yankee in King Arthur's Court*, *Joan of Arc*.



MARK TWAIN (See Page 133)



EUGENE FIELD (See Page 135)

Mr. Melchers is very happy in his choice of the incident in the life of this great Missourian.

After Mark Twain had achieved universal fame, on the occasion of a visit to Missouri, he desired to renew some of his early experiences as a pilot on the "Father of Waters." So he once more took his place in the pilot house, this time in a steamer named after him, the "Mark Twain." The artist, fortunate in selecting this incident, is also able to give us an accurate representation of the interior of the pilot house off the "Mark Twain."

The blue-clad pilot is at the wheel. Through the windows details of the river front of St. Louis are visible. Mark Twain is in his favorite suit of white flannel holding a pair of binoculars and standing near a stool on which is his favorite panama hat. He probably held his pipe in his hand on that historical occasion, but the painter has preferred the binoculars as more classic. This is a fine portrait in historic setting.

THE STATE SEAL

In many places about the Capitol building will be found the state seal. This design was authorized by Act of the General Assembly at St. Charles, Missouri, November 6, 1821. It is supposed that the design was composed by Judge Nathaniel B. Tucker, and his explanation is set out in Houck's History of Missouri, as follows:

"The arms of the State of Missouri and of the United States are coupled together, yet separated by a pale, denote the connection existing between the two governments, and shows that, although connected by a compact, yet we are independent as to internal concerns; the words surrounding the shield denote the necessity of the Union. Quadrupeds are the most honorable bearing. The great grizzly bear being almost peculiar to the Missouri river and its tributaries, and remarkable for its prodigious size, strength and courage, is borne as the principle charge of our shield. The color of the shield is red and denotes sturdiness and valor. The chief (the upper one-third of the escutcheon) is most honorable of all ordinaries. The color blue signifies vigilance, perseverance and justice. The crescent, in heraldry is borne on the shield, by the second son, and on our shield denotes that we are the second state (Louisiana being the first) formed out of territory not within the original territorial limit of the United States and admitted to the Union. The crescent also denotes the growing situation of the state as to its inhabitants, wealth, power, etc. The color white signifies purity and innocence. The helmet indicates enterprise and hardihood. The one emblazoned on this coat of arms is that assigned to sovereigns only. The star ascending from a cloud to join the constellation shows Missouri surmounting her difficulties and taking her rank among the other states of the Union. The supporters, the same powerful animals, borne on the shield, which support the shield, on which are emblazoned the arms of the State and the United States, denote that while we support ourselves by our own internal strength we are also in support of the general government. The motto (*salus populi suprema lex esto*) shows that the good of the people is the supreme law of the state. The numerals under the scroll (MDCCXX) show the date of the Constitution."



THE BATTLE OF WESTPORT
OCTOBER 21, 1861

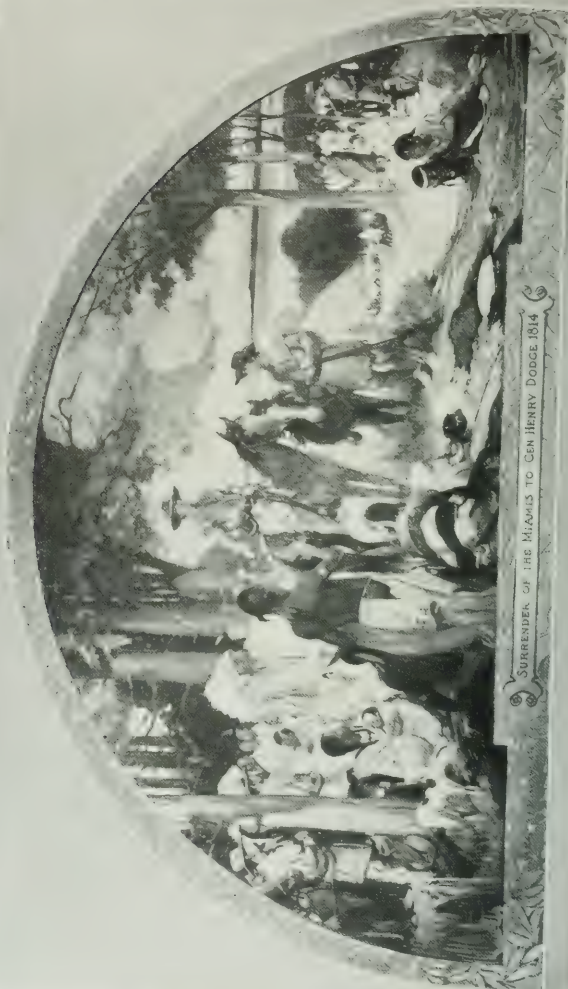
SOLDIERS' AND SAILORS' MUSEUM 6 (See Page 127)

THE GOVERNORS' PORTRAITS

On the first floor of the Soldiers' and Sailors' Museum around the wall next the ceiling, are the portraits of the Governors of Missouri, as follows:

James Wilkinson.....	1805 to 1807
Meriwether Lewis.....	1807 to 1809
Benjamin Howard.....	1809 to 1812
William Clark.....	1812 to 1820
Alexander McNair.....	1820 to 1824
Frederick Bates.....	1824 to 1825
John Miller.....	1825 to 1832
Daniel Dunklin.....	1832 to 1836
Lilburn W. Boggs.....	1836 to 1840
Thomas Reynolds.....	1840 to 1844
Meredith M. Marmaduke.....	1844
John Cummings Edwards.....	1844 to 1848
Austin A. King.....	1848 to 1852
Sterling Price.....	1852 to 1856
Trusten Polk.....	1856 to 1857
Hancock Jackson.....	1857
Robert M. Stewart.....	1857 to 1860
Claiborne Jackson.....	1860 to 1861
Hamilton R. Gamble.....	1861 to 1863
Willard P. Hall.....	1863 to 1864
Thomas C. Fletcher.....	1864 to 1868
Joseph W. McClurg.....	1868 to 1870
B. Gratz Brown.....	1870 to 1872
Silas Woodson.....	1872 to 1874
Charles H. Hardin.....	1874 to 1876
John S. Phelps.....	1876 to 1880
Thomas Crittenden.....	1880 to 1884
John S. Marmaduke.....	1884 to 1888
David R. Francis.....	1888 to 1892
William J. Stone.....	1892 to 1896
Lon V. Stephens.....	1896 to 1900
A. M. Dockery.....	1900 to 1904
Joseph W. Folk.....	1904 to 1908
Herbert S. Hadley.....	1908 to 1912
Elliott W. Major.....	1912 to 1916
Frederick D. Gardner.....	1916 to 1920
Arthur M. Hyde.....	1920 to 1924
Sam A. Baker.....	1924 to 1928

The first four are territorial governors. James Wilkinson was termed the "Stormy Petrel," so mixed was his career with political adventures. Lewis and Clark were of the famous expedition of that name. All the portraits from Wilkinson to Joseph W. McClurg, except Sterling Price, were painted by St. Louis artists from black-and-white crayon likenesses.



SURRENDER OF THE MIAMIS TO GEN HENRY DODGE 1814

EXPENDITURES OF THE CAPITOL DECORATION COMMISSION FROM JUNE, 1918, TO DEC. 1, 1928.

Prepared by ARTHUR A. KOCIAN, Secretary of the Commission.

Total of Expenses of Commissioners from June, 1917, to Dec. 1, 1928...	\$18,203.82
Mural Paintings, Portraits of Governors, Photographs, decorative, and all other paintings.....	346,419.82
Furnishings, radiator covers, electric light, brass frames, rails and announcement holders, seats, flags.....	41,390.80
Stained-glass windows.....	70,200.00
Tapestries.....	10,700.00
Sculpture, including Friezes, Pediment Figures, Fountains, Flag Poles, Relief.....	473,121.71
Necessary repairs and reconditioning of Building for preservation of works of art.....	41,756.29
Engineers' and superintending and consultation fees.....	7,210.66
Total.....	\$1,009,003.10



RIVER VIEW OF THE CAPITOL

INDEX

	Page
Aitken, Robert	43, 45, 49
Arts, Fountain of	43, 45
Advisory Committee	13
Ball, Robert	117
Barnett, Tom P.	119
Benton, Thomas H.	81, 83
Berninghaus, O. E.	99, 103-107, 121, 123
Bingham, George Caleb	85, 87
Bitter, Karl	33
Blair, Frank P.	83, 85
Blondheim, Adolphe	129
Blumenschein, Ernest L.	85, 87, 111, 113
Boone, Daniel	79, 81
Brangwyn, Frank	61, 71
Calder, Alexander Sterling	51-55
Capitol Commission Board	17
Capitol Decoration Commission	9
Capitol, State, Description of	17, 31
Capitol, History of	31
Capitol Decorations	33-139
Carpenter, Fred C.	123, 125
Centaurs, Fountain of	33, 35
Clark, William	53, 59, 81
Corridor, Second Floor	99-113
Couse, E. Irving	107
De Soto	51, 77
Dome, Eye of	67
Dome, Figure on	47
Dome, the Great	61-67
Dome, Lower	69, 71
Domes, Four Small	73, 75
Dunton, W. Herbert	105-107
Financial Report	141
Flag Poles	45
Flag Standards, Bronze	97
Flood, A.	89
Fraser, James Earle	57, 59
Frieze, North	37-41
Frieze, South	51-55
Fry, Sherry	47
Galt, Charles F.	119
Governors' Portraits	139
Governor's Reception Room	133-137
Governors, Under Whom Erected	15
Grand Stairway	43

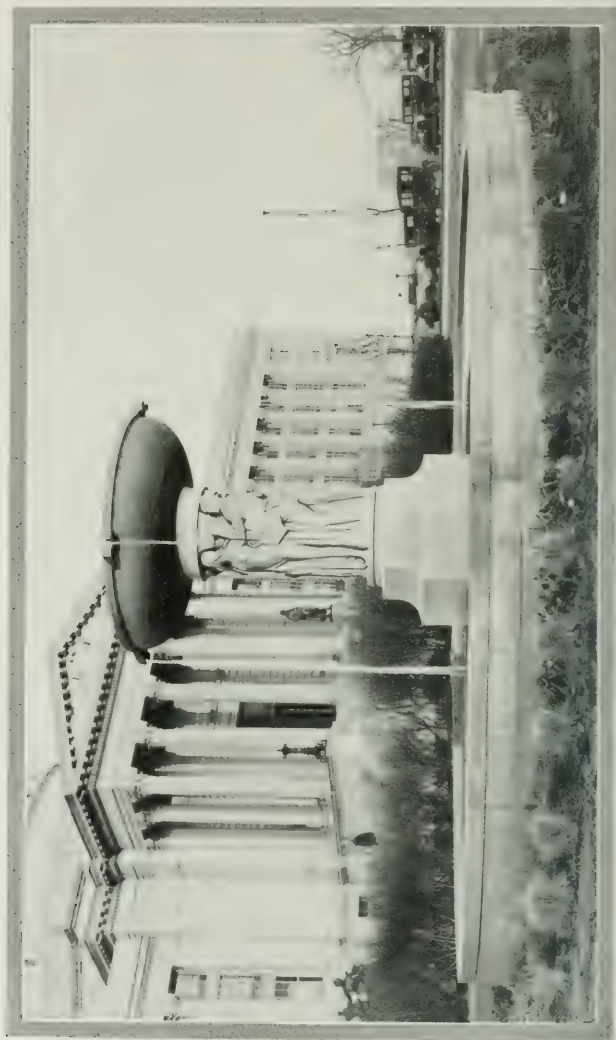


GRAND STAIRWAY (See page 25)

INDEX- Continued

	Page
Higgins, Victor	107, 109
Hoffbauer, Charles	91, 93
Jefferson, Thomas	57, 81
Kissack, R. A.	115
Kleiser, Lorenz	89
Lewis, Meriwether	53, 59, 81
Lounge, House	97
Lounge, Senate	89
MacNeil, H. A.	37, 41
Melchers, Gari	133-137
Menconi, Raphael	45
Miller, Richard E.	77-85, 99
Missouri, Glory of	91, 93
Flower City Ornamental Iron Co.	97
Museum, Resources	115, 119
Museum, Soldiers and Sailors	121-131
Nuderscher, Frank B.	117
Ott, Ralph C.	119
Paris-Wiley	77
Pediment over Main Entrance	47
Pershing, General John Joseph	87
Phillips, Bert G.	99, 109-111
Practical Matters	11
Representatives, House of	91, 97
Reuterdaahl, Henry	129-131
Rinschede, Charles A. W.	61, 77
Rivers, Mississippi and Missouri	49
Rotunda and Museum	25
Schladermundt, H. T.	91, 97
Sciences, Fountain of	13
Seal, State	137
Senate Entrance Paintings	85, 87
Senate, The	77, 89
Steiner Engraving Co.	97
Swartwout, Egerton	19, 15
Tapestry Looms, the Edgewater	89
Treaty, Signing of	33
Trorlicht-Duncker	97, 115
True, Allen T.	73, 75
Ufer, Walter	101, 103
Venanzi, Carlo Gino	121
Weinman, A. A.	33, 35, 47
Woolrych, R. Humphrey	115
Wuerpel, E. H.	117
Wyeth, N. C.	125, 127

(See pages 1, 2, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 8



FOUNTAIN OF THE ARTS (See Pages 44 and 55)

ILLUSTRATIONS

	Page
Air, Lower Dome.....	70
Arrow Rock Tavern.....	112
Arts, Fountain of.....	44, 146
Benton at St. Louis.....	82
Blair at Louisiana.....	84
Boone, Daniel, at Judgment Tree.....	78
Boone's Lick, Making Salt.....	108
Builders, The, Upper Dome.....	66
Callaway's Men.....	98
Capitals and Columns, Main Rotunda.....	59
Capitol, South Front, View.....	2
Capitol, River Front, View.....	142
Centaurs, Fountain of.....	32
Centaurs, Statues.....	34
Ceres, Statue of.....	54
Chandelier.....	151
Chouteau's Treaty.....	100
Circuit Court, Boone County.....	100
Clark, Statue of.....	58
Cooper Immigrant Train.....	110
Corridor, Second Floor, Paintings.....	98, 100, 102, 104, 106, 108, 110, 112
Dome, Lower, Paintings.....	22, 68, 70
Dome, Upper, Paintings.....	60, 62, 64, 66, 67
Domes, Small, Paintings.....	72, 74
Dome, Eye of.....	67
Earth, Lower Dome.....	68
Fire, Lower Dome.....	68
Flag Pole, Bronze Base.....	45, 150
Flag Standards, Bronze.....	97
Fountain of the Arts.....	44, 146
Fountain of the Sciences.....	26, 42
Fountain of the Centaurs.....	32, 34
Frieze, North.....	36, 38, 41
Frieze, South.....	50, 52
Governor's Reception Room.....	132
Governor's Reception Room, Paintings.....	134, 136
Glory of Missouri in Peace.....	90
Glory of Missouri in War.....	90
Governors Under Whom Constructed.....	13
Grand Stairway.....	144
Grand Stairway, Carvings.....	57



SIGNING OF THE TREATY (See Page 33)

ILLUSTRATIONS *(Continued)*

	Page
Happy Hunting Grounds Trail.....	110
Herculeum Shot Tower.....	102
Historic Landing, Upper Dome.....	60
Home Makers, The, Upper Dome.....	64
House of Representatives, View of.....	30
House of Representatives, Painting.....	92
House of Representatives, Mosaic Glass Windows.....	90, 94
Indian Trader, Fort Carondelet.....	112
Indian Bride, Fort Orleans.....	112
Jefferson Greeting Lewis and Clark.....	80
Jefferson, Statue of.....	54, 56
Light Standard.....	151
Lead Mining, Washington County.....	98
Lewis, Statue of.....	58
Log Cabins.....	106
Lounge, House, View.....	96
Lounge, Senate, View.....	88
Lounge, Senate Tapestries.....	86
Mississippi River, Statue.....	48, 49
Missouri River, Statue.....	48, 49
Museum, Resources, Paintings.....	40, 114, 116, 118
Museum, Soldiers and Sailors, Paintings.....	120, 122, 124, 126, 128, 130, 138, 140
Osage Hunters.....	106
Osage River.....	108
Osage Village.....	106
Pediment Group.....	16
Pioneers, The, Upper Dome.....	62
Platte Purchase.....	100
Pony Express.....	104
Representatives, House of, View.....	30
Representatives, House of, View.....	92
Representatives, House of, Windows.....	90, 94
Representatives, House of, Lounge.....	96
Representatives, House of, Rostrum.....	75
Rivers, Mississippi and Missouri, Statues.....	48, 49
Rotunda, First Floor.....	24
Rotunda, Third Floor.....	20
Santa Fe Trail.....	104
Sciences, Fountain of.....	76, 112
Seats, A Place of Rest.....	99
Senate, View.....	28
Senate, Columns of.....	55

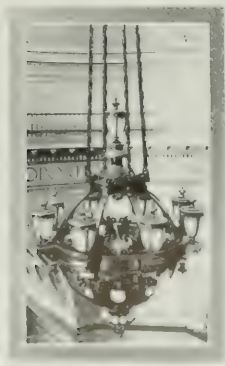
ONE OF THE FLAG POLES *See Page 45*

ILLUSTRATIONS—*Continued*

	Page
Senate, Paintings.....	78, 80, 82, 84
Senate, Painted Window.....	76
Senate, Lounge, View.....	88
Senate Lounge, Tapestries....	86
St. Charles, Legislature.....	98
St. Genevieve, Old.....	102
Stairway, Grand.....	144
Steamboat, First, on Missouri....	108
Train, Missouri Pacific, at Tipton.	104
Treaty, Signing of, Relief.....	32, 148
Water, Lower Dome.....	68
Window, Painted, Senate.....	76
Windows, Mosaic, Glass, House...	90, 94
Capitol Commission Board.....	16
State Officials.....	18
Seats.....	29

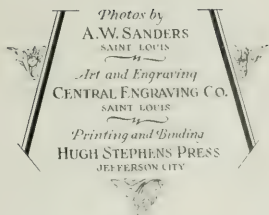


A LIGHT STANDARD



THE CHANDELIER





Photos by

A.W. SANDERS

SAINT LOUIS

Art and Engraving

CENTRAL ENGRAVING CO.

SAINT LOUIS

Printing and Binding

HUGH STEPHENS PRESS

JEFFERSON CITY

FINE ARTS

University of British Columbia Library

DUE DATE

11 12 13 14 15 16 17 18 19 20

